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**NEWS: PANASONIC X-SERIES LENSES**

# amateur photographer

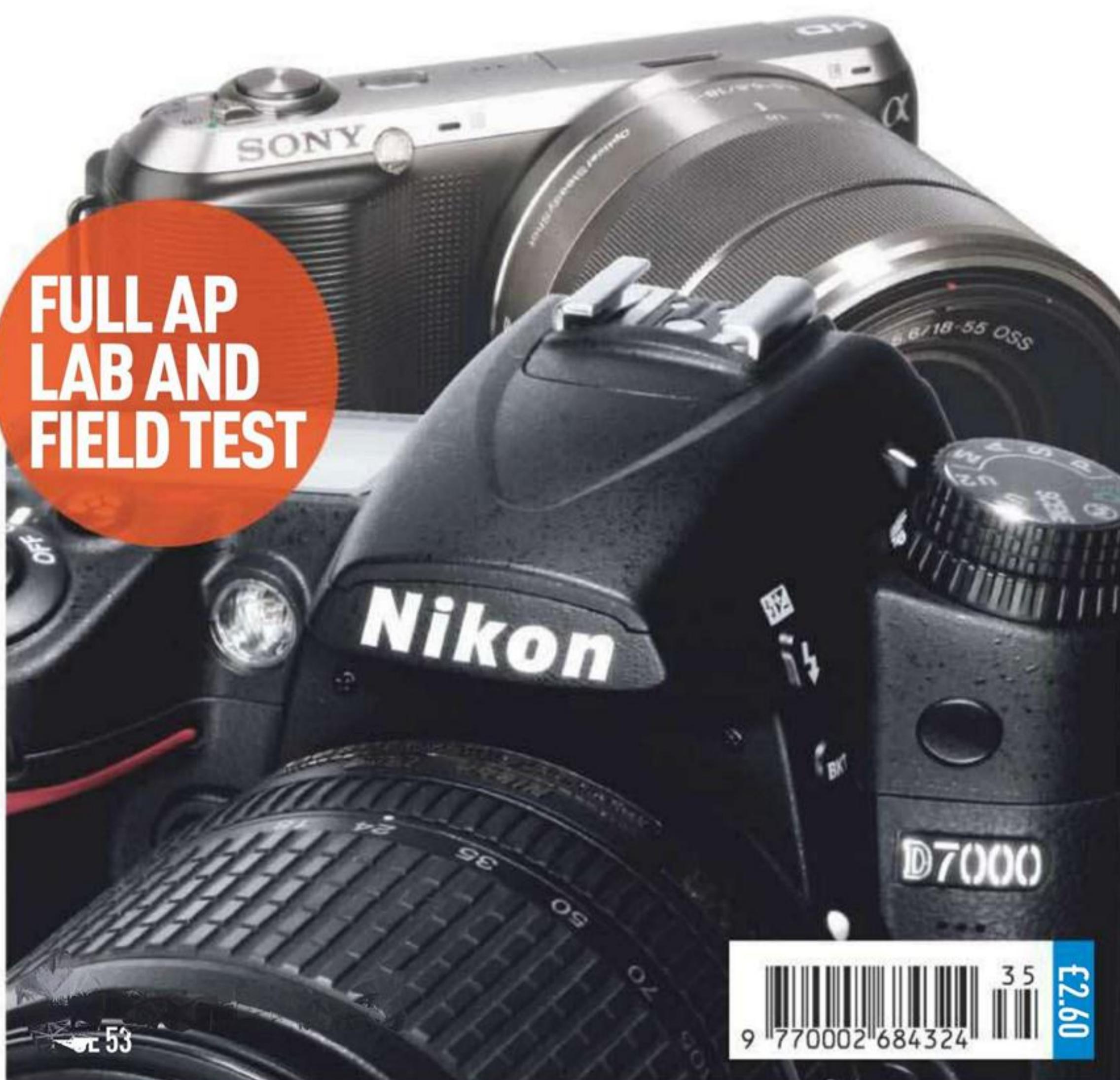
FOR EVERYONE WHO LOVES PHOTOGRAPHY, EVERY WEEK!

[www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

Saturday 3 September 2011

# DEATH OF THE DSLR?

Can the likes of Sony's NEX-C3 replace Nikon's D7000?



ON TEST

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**CANON SPEEDLITE 320EX**  
The flash that's also a video light

TECHNIQUE

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**GET THE LOOK**

Dodge and burn for stormy skies

**AP GUIDE TO**

**SHOOTING RAW**  
Exposure and metering



PAGE 46

# The Ultimate Photo Travel Lens

The world's lightest, most compact 15x DSLR Zoom Lens

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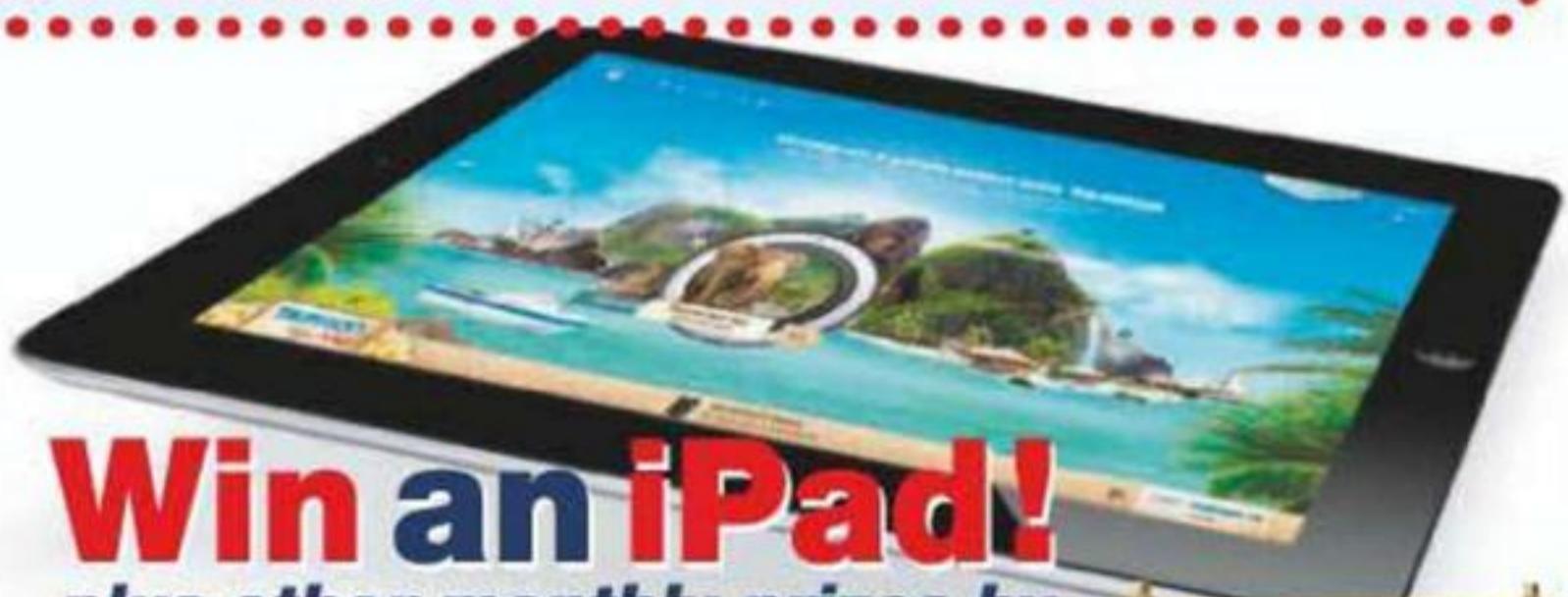
**2:** Lens details including type, camera fitting and 6 digit serial number. **3:** Your full contact details including full address, postcode, tel number, email address (if applicable). Post to: Intro2020 Promotions, Priors Way, Maidenhead, Berkshire. SL6 2HP

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**Amateur Photographer** For everyone who loves photography

**YOU MIGHT** think it too obvious to mention that getting the right exposure is the most important stage of the photo-making process. And you'd be right, it is obvious. That it is obvious, though, does not mean it doesn't need mentioning. Exposure is so critical to both directing the viewer towards the subject and demonstrating colour and texture, that getting it wrong can neuter even the most photogenic scenes.

Having reviewed a number of photographer's portfolios recently, not to mention readers' pictures for *Appraisal*, I have come to the conclusion that most cameras overexpose by about 0.3-0.5EV in most outdoor situations. It also the case that many

photographers tend towards a lighter print than one that really shows what they want you to look at.

Exposure in the digital age is more about capturing the brightness range in-camera so that the tones can be shifted to and fro in software to produce the optimal result. To do that effectively – to include in a single frame details of all the zones that are critical to what you want to say – takes a level of understanding and a degree of control over what your camera is doing. It's all down to you.



**Damien Demolder**  
Editor

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**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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## THE AP READERS' POLL

**IN AP 13 AUGUST WE ASKED...** Which do you think is the more beneficial image-stabilisation system?



### YOU ANSWERED...

A Lens-based stabilisation	49%
B Sensor-based stabilisation	38%
C I never use either	13%

### THIS WEEK WE ASK...

Which metering mode do you use most often?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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## Nikon Digital SLR System

### D3100



- 14.2 megapixel DX-format CMOS image sensor
- EXPEED 2: Nikon's advanced image processing engine
- GUIDE mode: intuitive in-camera assistance
- D-Movie: full HD (1920 x 1080) movie clips

### D5100



- 16.2 megapixel CMOS sensor
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### D7000



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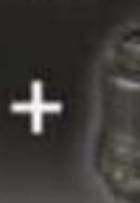
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## Nikon Digital SLR Lenses

### 10-24mm f3.5-4.5



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### 16-85mm f3.5-5.6G VR



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### 18-200mm f3.5-5.6 VR II



Our Price: £599.00

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### 55-200mm f4-5.6 VR



Our Price: £224.00

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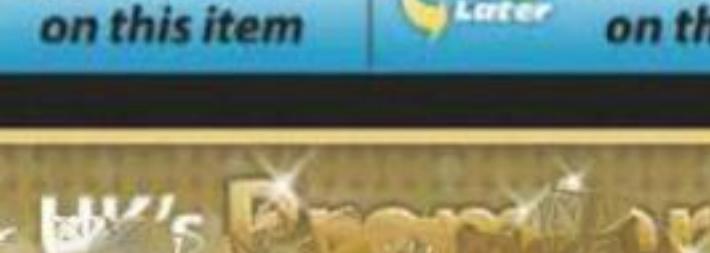
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BBC admits it uses pics without consent • Experts sound warning

## BBC AND MAIL ONLINE UNDER FIRE OVER TWITTER PICS



Committed to defending your photographic rights!

**IMAGES** posted on Twitter hold the same copyright protection as any other

photograph and unauthorised use can lead to legal action, the Intellectual Property Office (IPO) has warned.

The IPO outlined the legal position to AP as two major news organisations stood accused of breaching photographic copyright by grabbing images from Twitter to accompany news reports.

The latest involved amateur photographer Alice Taylor, who refused to allow the *Daily Mail* website to use two pictures she had taken of a shop on Oxford Street for a news piece published on 15 August.

The news came as the BBC admitted that, at times, it will use Twitter images without first seeking the photographer's permission.

Speaking in response to such practices, in general terms, an IPO spokesman said the same copyright rules apply to images posted on Twitter.

The spokesman told AP: 'It is advisable to assume that every image on the web belongs to someone and using it without permission will be an infringement of the owner's rights.'

He added: 'Use of copyright-protected work without the owner's permission is most likely to lead to civil infringements. This can result in damages being paid to the owner.'

Alic Taylor said the *Daily Mail* website had emailed her asking to use pictures she had taken for an article about high-street shops and an 'anorexic-looking mannequin'.

Taylor said she emailed the paper's picture desk to say: 'I can't give the *Daily Mail* permission to use these pictures commercially, for free.'

'I am happy to license the *Daily Mail* a commercial usage if it donates a standard picture fee (£250+) to a charity of my choice, however.' In her blog, Taylor said Mail Online replied that this level of fee exceeded its budget.

Alice then thanked Mail Online for its interest in her images but emailed the picture desk to say: 'Oh well, it's a no then.'

Despite this refusal, the paper published the pictures, although it credited the photographer's Twitter name (@wonderlandblog) alongside.

Mail Online has since admitted it made a mistake. A spokesman told us: 'The pictures were published in error due to a breakdown in internal communications. We regret the error and have now settled the matter amicably with the photographer.'

As we went to press Taylor said she had not yet settled with Mail Online 'amicably', although she hoped to soon.

The photographer is seeking £1,000 for each photo, to be donated to charity.

In a separate case, the BBC issued a policy statement shortly after photographer Andy Mabbett had complained to the BBC about its coverage of the riot in Tottenham, north London.

Mabbett was left 'speechless' when the BBC emailed him to say that images posted on Twitter were effectively exempt from copyright law.

In a subsequent statement released on the corporation's website, BBC News social



media editor Chris Hamilton said this was not the official BBC policy.

Hamilton added: 'In terms of permission and attribution, we make every effort to contact people who've taken photos we want to use in our coverage and ask for their permission before doing so.'

'However, in exceptional situations, where there is a strong public interest and often time constraints, such as a major news story like the recent Norway attacks or rioting in England, we may use a photo before we've cleared it.'

'We don't make this decision lightly – a senior editor has to judge that there is indeed a strong public interest in making a photo available to a wide audience.'

## SNAP SHOTS

• A photographer's business has been put in jeopardy after thieves stole more than €10,000 of camera gear. Ger McCarthy, from Cork, Ireland, said culprits escaped with his Nikon D3 and D3S DSLRs plus two lenses, while he was waiting to photograph the Tour de Munster charity cycle race on 14 August. 'That is my livelihood... If I can't recover the cameras or raise the finance again, I could be out of business,' McCarthy is quoted in the *Irish Examiner*.

• A women's magazine has admitted it digitally altered a wedding photo of the Duchess of Cambridge and, in the process, made her look thinner. *Grazia* said it inadvertently trimmed the bride's waist as a result of digitally 'mirroring' one of her arms, and removing the arm of Prince William. *Grazia* published an explanation after a member of the public protested to the Press Complaints Commission about the cover shot.



### Do you have a story?

Contact Chris Cheesman  
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Fax: 0203 148 8130  
amateurphotographer  
@pcmedia.com



## KOREANS CONFIRM 24MM F/1.4 LENS PLAN

**SOUTH** Korean lens maker Samyang has confirmed that it plans to release a 24mm f/1.4 ED lens 'by the end of the year'.

The 13-elements-in-12-groups optic will feature four ED elements and two aspheric lenses.

The 24mm f/1.4 ED AS UMC will be available in Nikon, Canon, Pentax, Samsung NX, Sony Alpha and Four Thirds mounts.

A Samyang spokesman said the lens should be available by the end of 2011, or the start of 2012.

A week of photographic opportunity

## PHOTODIARY

Wednesday 31 August

**DON'T MISS** Street photography today, a talk by Mike Seaborne (curator of London Street Photography exhibition), 7pm-8pm, price £6. At Museum of London, London EC2Y 5HN. Tel: 0207 001 9844. Visit [www.museumoflondon.org.uk](http://www.museumoflondon.org.uk). **EXHIBITION** Kenya: Dawn to Dusk by Abigail Brabyn, until 31 August at Rhubarb and Custard Boutique Photo Gallery, Berkshire SL4 6AS. Tel: 01753 676 404. Visit [www.rhubarbandcustard.biz](http://www.rhubarbandcustard.biz).

Thursday 1 September

**EXHIBITION** RCA Summer Show, until 9 September at Hoopers Gallery, London EC1R 0AA. Tel: 0207 490 3907. Visit [www.hoopersgallery.co.uk](http://www.hoopersgallery.co.uk). **EXHIBITION** This Unfolds by various photographers, until 3 September at Fotogallery, Penarth CF64 3DH. Tel: 029 2034 1667. Visit [www.ffotogallery.org](http://www.ffotogallery.org).

Friday 2 September

**DON'T MISS** PhotoBook London, book fair, talks and portfolio, until 5 September at Hotshoe Gallery, London EC1N 8SW. Tel: 0207 421 6009. Visit [www.hotshoegallery.com](http://www.hotshoegallery.com). **EXHIBITION** Haunting the Chapel: Photography and Dissolution, until 8 October at Daniel Blau, London N1 6PB. Tel: 0207 831 7998. Visit [www.danielblau.com](http://www.danielblau.com).

Saturday 3 September

**EXHIBITION** Boulder Art: A Time to Change by Stuart Griffiths, until 8 October at the Brewhouse Theatre and Arts Centre, Somerset TA1 1JL. Tel: 01823 283 244. Visit [www.thebrewhouse.net](http://www.thebrewhouse.net). **EXHIBITION** Terry O'Neill: IT Girls & Boys, until 22 October at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit [www.thelittleblackgallery.com](http://www.thelittleblackgallery.com).



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Sunday 4 September

**EXHIBITION** London Street Photography (last day) at Museum of London, EC2Y 5HN. Tel: 0207 001 9844. Visit [www.museumoflondon.org.uk](http://www.museumoflondon.org.uk). **EXHIBITION** Show me the Artists, includes photography, until 4 September at 3 Bedfordbury Gallery, London WC2N 4BP. Tel: 0203 268 2184. Visit [www.3bedfordbury.com](http://www.3bedfordbury.com).



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Monday 5 September

**EXHIBITION** Up Close and Personal by Tony Gill, until 1 October at The Grant Bradley Gallery, Bristol BS3 4AQ. Tel: 0117 9637 673. Visit [www.grantbradleygallery.co.uk](http://www.grantbradleygallery.co.uk). **EXHIBITION** The Beatles: Revolutionary 1965 by Michael Peto, until 16 October at Proud Camden, London NW1 8AH. Visit [www.proud.co.uk](http://www.proud.co.uk).

Tuesday 6 September LATEST AP ON SALE

**EXHIBITION** Shoulder to Shoulder by EJ Major, until 24 September at Matt Roberts Arts, London E2 9DG. Tel: 07779 139 369. Visit [www.ejmajor.co.uk](http://www.ejmajor.co.uk). **EXHIBITION** Freedom From: Modern Slavery in the Capital, until 20 November at Museum of London, EC2Y 5HN. Tel: 0207 814 5511. Visit [www.museumoflondon.org.uk](http://www.museumoflondon.org.uk).



Fujifilm claims improved low-light ability

## FINEPIX F600 EXR BOASTS 'MOTION DETECTION'

**FUJIFILM** has revamped its FinePix F550 EXR digital compact camera in the form of the FinePix F600 EXR, which boasts a new 'motion-detection' function.

Trumpeted as the 'ultimate travel companion', the F600 EXR features a 16-million-pixel CMOS imaging sensor and 24-360mm (35mm viewing angle equivalent) lens.

Fuji claims it has improved the quality of photos in low light by offering motion detection in EXR Auto mode.

'The new motion-detection function enables the FinePix F600 EXR to tackle motion blur on three fronts – with mechanical image stabilisation, high ISO sensitivity and the new motion-detection capability working together,'

explained a company spokesman.

The firm claims: 'In low light, with the EXR Auto mode selected, the FinePix F600 EXR will automatically identify if the subject is moving.'

'If it is, the camera deploys motion detection and a higher ISO to ensure the subject is captured, blur free. If no subject movement is identified, the FinePix F600 EXR will automatically keep the ISO lower and use image stabilisation for blur-free results.'

The F600 EXR's GPS function now includes a built-in Landmark Navigator that is designed to allow users to find famous sites in relation to their current location.

The Fujifilm FinePix F600 EXR is due out at the end of October, priced £269.

## CURB COSTS OR BOOST INCOME, SAYS RPS TREASURER

**THE ROYAL** Photographic Society must curb expenses or boost its income in the face of a 'formidable' financial challenge, the RPS's treasurer Walter Benzie has said.

Benzie was outlining his plans for the society for the next two years if he is re-elected as treasurer.

While he said the RPS's current finances are in 'sound condition', he explained that the challenge for the future is 'how to maintain and increase the services provided to members while at the same time growing our income in line with ever-increasing demands'. Benzie, who puts forward his case to members in the RPS's 2011-13 ballot papers, said that although the RPS is run with the help of many volunteers, their

'reimbursed expenses are on the increase'. He added: 'The solution appears to be straightforward: either contain expenses or increase income.'

Benzie revealed that rather than significantly reducing costs, which would lead to a 'reduction in membership services', in the longer term the RPS aims to boost membership income by raising its profile, thereby averting a rise in subscription fees.

Benzie, who has been RPS treasurer for the past two years, continued: 'I believe there is scope for increasing the income from our sponsors, our highly acclaimed courses and through additional sales of merchandise and publications.'

## SNAP SHOTS

Lowepro has launched a new range of bags aimed at wildlife enthusiasts called the Optics Series. The Field Station, Scope Travel 200AW, Scope PhotoTravel 350AW and Scope Porter 200AW are designed to carry kit such as spotting scopes, binoculars, cameras and tripods. Prices range from £79-£189. For details visit [www.lowepro.com](http://www.lowepro.com).

Polaroid products are now made and distributed by C&A Marketing, and not Summit Global Group, as stated in *News*, AP 20 August. C&A Marketing has entered a long-term agreement with PLR IP Holdings, which owns the Polaroid brand name. Summit Group was the previous licensee. AP is happy to make this clear.

Casio has released a 'silent camera' in the shape of the Exilim EX-ZS100 digital compact. Priced £149.99, the ZS100 features a mode that alters the camera settings designed for quiet areas such as museums. The 14-million-pixel model sports a 24-300mm (35mm viewing angle equivalent) 12.5x zoom lens. Visit <http://world.casio.com>.



### Do you have a story?

Contact Chris Cheesman  
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Fax: 0203 148 8130  
Email: [photographer@imagine-media.com](mailto:photographer@imagine-media.com)

Lenses will feature the 'Power Zoom' system

# PANASONIC REVEALS LUMIX-X LENSES

**PANASONIC** has unveiled a new lens range for its G-series products, with a micro four thirds mount.

The Lumix-X brand will serve as the company's premium range and sit between the standard and the Leica-



branded models already available.

Panasonic's UK product manager told us that the X-range is not intended to replace the Leica range, but will feature some of the latest technology.

To highlight this, the first two models feature a Power Zoom system, which controls the zoom and focus electronically. The 14-42mm f/3.5-5.6 lens is a collapsible zoom, reducing to the size of the 20mm pancake when not in use and extending out like a bridge camera lens when the unit is turned on.

Zoom control is via a rocker lever on the side of the lens rather than a ring around the barrel and there is no on-lens focus control. This lens, Panasonic claims, will offer better performance than the current standard 14-42mm and will be packaged with the GF3 in kit form.

The second lens is a 45-175mm f/4-5.6 telephoto zoom. Despite being smaller than Panasonic's existing long zooms, this



retains a zoom ring and focus ring (both with electronic connections) and also incorporates a zoom lever on the side.

The lever is designed with video users in mind as it allows a smoother operation than turning the barrel while filming.

Although it is not expected for all the Lumix X-series lenses to be of this type, the Power Zoom system is an interesting new direction for micro four thirds cameras.

## PHOTOGRAPHER STRIKES FIRST BLOW IN RIGHTS BATTLE



Committed to defending your photographic rights!

**ORIGINALITY** in an image may be determined by its 'total concept and feel', ruled a judge in a copyright battle between fashion photographer David LaChapelle and singer Rihanna.

Earlier this year LaChapelle filed a lawsuit against Rihanna, alleging the video for her single S&M was 'directly derived' from eight of his images (News, AP 16 March).

The photographer alleges that storyboards for the video 'consisted of, or contained' prints of his photos.

LaChapelle claims that the Rihanna video copied the 'composition, total concept, feel, tone, mode, theme, colours, props, settings, decors, wardrobe and lighting'.

In a recent pre-trial ruling, held at a court in New York, judge Shira Scheindlin noted that 'copying need not be of every detail so long as the copy is substantially similar to the

copyrighted work'.

Scheindlin added: 'Although the protectability and non-protectability of individual components of the copyrighted photograph must be considered by the Court, ultimately, originality may be determined by the "total concept and feel" of the photograph.'

'In this case, both works share a frantic and surreal mood of women dominating men in a hyper-saturated, claustrophobic domestic space.'

'Thus, I find that an ordinary observer may well overlook any differences and regard the aesthetic appeal of [LaChapelle's] "Striped Face" and [the video's] "Pink Room Scene" as the same.'

The judge dismissed claims regarding trade dress infringement, unfair competition and unjust enrichment. Speaking in February,

LaChapelle told AP: 'Musicians commonly pay to sample music... there should be no difference when "sampling" artist's visuals.'



## PICTURE-GRABBING 'STEALTH' BINOS FROM SONY

**SONY** has unveiled digital binoculars that shoot 7-million-pixel still images and feature full HD video.

Boasting a 'stealth design', the two models are the Dev-5 and Dev-3, each pair housing two back-illuminated Exmor R CMOS imaging sensors.

The Dev-5 and Dev-3 borrow the optical SteadyShot image stabilisation from Sony's Cyber-shot compact cameras.

On sale in November, the binoculars are primarily aimed at those documenting wildlife. 'Unlike traditional binoculars,

electronic autofocus keeps your subject sharply resolved at all times, even when it's moving,' claimed a Sony spokesman.

The Dev-5 could prove a hit with conservationists in particular, owing to its GPS receiver, enabling users to tag video clips and images.

This model also boasts up to 20x digital magnification for 2D video.

Both pairs include a 3D function.

AP understands that the Dev-5 will cost around £2,300 and the Dev-3 £1,700-1,800.

AP THIS WEEK IN...

1950

The tantalising prospect of mass-market 3D cinema was raised this week in 1950. In an article on stereoscopic photography, AW Judge wrote that such was the realism delivered by stereoscopic still images, 'one has heard the person viewing the pictures remark that they fully expected to see the person in question move, speak...' Judge added: 'And this leads to the question of "moving" stereoscopic films, which, admittedly, would be the last word in cine projection. It is a fact that the stereoscopic colour and talking cine picture is now a *fait accompli*; the writer has witnessed several different films of this kind, at five cine projection buildings in the USA.'

## Stereoscopic Photography

### 4. THE STEREOSCOPIC PICTURE

WHEN any subject comprising objects of different sizes at varying distances from a person is viewed with one eye only for a few moments, it will be found to give little impression of depth and solidity, but if the other eye is opened, a completely different and far more interesting effect is experienced. It is true that one's familiarity with perspective, light and shade effects and other optical aids enables one to say which objects are solid or are nearer or farther away, when viewed with the single eye, but it certainly does not render these objects in relief, in the manner of binocular viewing of the same scene or subject.

Fig. 7. For best results in unaided stereoscopic vision, hold the card 12 inches from your eye and cover one eye with your hand. You will then be able to view the following simple stereoscopic photographs.

person viewing the pictures remark had been the effect. And this is the "moving" stereoscopic film which will be the last word in cine projection stereoscopic colour and talking film *fait accompli*; the writer has witnessed this kind, at five cine projection buildings in the USA.'

**The Viewing of Stereoscopic**  
Much has already been said about the difference between flat and three-coloured or monochrome photos familiar with stereoscopy the quality they can obtain and look. There are still to be found in art and "bric-a-brac" shops, exams and stereograms, i.e., stereoscopic examples of high-grade stereograms of the public. Stereoscopic photographs

## SNAP SHOTS

Twitter has denied it was responsible for removing the footballer Rio Ferdinand's White House photos. The 32-year-old Manchester United star had captured the pictures inside the White House during a pre-season soccer tour of the US. He blamed the US security services for removing his pictures from the micro blogging website. President Obama's security personnel are believed to be responsible. Ferdinand had uploaded the images to Twitter on 28 July using Lockerz (formerly Plix), a third-party service that enables Twitter users to share photos. A spokesman for Twitter, told AP: 'Twitter isn't responsible for photos hosted on third-party photo apps.'

Meanwhile, a spokesman for Lockerz, which is based in Seattle, said: 'Per our privacy guidelines, we don't disclose who removed the photo(s) in question and the specific reason as to why they were removed.' Ferdinand, who has more than a million Twitter followers, likened his experience to the TV drama 24, which features counter-terror agent Jack Bauer.



### Do you have a story?

Contact Chris Cheesman  
Tel 0203 148 4129  
Fax 0203 148 8130  
amateurphotographer@ipmedia.com

## Campfire shot eclipses rivals AMERICAN BAGS WHISKY TITLE



### A PHOTOGRAPHER

from the USA has beaten more than 7,000 entries to win the Macallan Masters of Photography title, with a photo of friends standing around a fire waiting for a lunar eclipse.

Luke Bhotipiti triumphed in the contest, which was judged by legendary photographer Albert Watson and inspired by Watson's tie-up with the whisky maker last year.

Bhotipiti, who wins a 'trip of a lifetime' to Scotland, courtesy of Visit Scotland, said he took the photograph on 21 December last year.

'We all made the trip into the

country for the best possible view... This would be the last photograph of everyone together before they would embark on their own personal journeys,' said Bhotipiti.

Watson chose the winning image, 'Waiting for the Eclipse', from a shortlist of 20. 'Of all the entries, Luke's image was the most original,' said Watson. 'I liked the intent of the shot, the composition, the ice-cold of the sky and the ghostly group of figures around a warm fire.'

The theme of the competition was 'great journeys', and to see all the winning entries visit [www.themastersofphotography.com](http://themastersofphotography.com).

## MARRIAGE MADE IN LEICA HEAVEN

### AN AMERICAN

photographer celebrated his wedding with a Leica M9-themed wedding cake and a ring based on a Noctilux lens.

'It was such an amazing cake that it was truly a shame to have to cut it up and serve it,' said Matthew B Harrison, a lawyer from Massachusetts who does fine-art photography. The cake was 'a replica of a black-paint Leica M9, mounted with a f/0.95 Noctilux', the 30-year-old wrote on his website (pictured right).

Meanwhile, the photographer's wife Emily (dubbed 'The Leica Lady') commissioned a custom-made ring for her husband's 'shooting hand', styled on the 50mm f/0.95 Noctilux ASPH.

The wedding ring was engraved with a depth of field scale, along with lens information and filter size.



Harrison reported the Leica-themed wedding on his website (above). For details visit <http://theleicaguy.com>

Speaking to AP after the big day, a Leica spokeswoman said: 'We are always amazed and delighted to see how passionate our customers can be about the Leica brand. This is a wonderful story, and from Leica UK we wish the happy couple our congratulations and best wishes.'

## CLUB NEWS

Club news from around the country

### BACUP CAMERA CLUB

The club's indoor season begins with meetings, plus a free exhibition and an open day on 3 September (10.30am-3pm). It takes place at Bacup Natural History Museum, Yorkshire Street, Bacup, Rossendale, Lancashire OL3 9AE. Regular meetings are due to take place there on Wednesday evenings at 7.30pm. For details call 01706 853 791.

### CITY OF LONDON & CRIPPLEGATE PHOTOGRAPHIC SOCIETY

The club hosts an illustrated lecture on documentary photography by Alan Tucker, highlighting key points 'to help you extend your own photographic practice'. Non-members welcome (suggested donation £3). Takes place at City of London & Cripplegate Photographic Society, 10 Fergal Street, London EC1Y 8JL. Visit [www.cityandcripplegate-ps.org](http://www.cityandcripplegate-ps.org).

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Lumix G3, 7mm [Fisheye], 1/60th sec, @ f 5.6, ISO 160.

## SMALL CAMERA. EPIC SHOTS.

"The Lumix G3 amazed me, because I was shocked by the size of it. I need to be able to rely on my equipment – and this delivers. The electronic viewfinder helps you really compose the shot the way you want it. And with the flexible screen, and wide range of interchangeable lenses available, the true beauty of it is it doesn't have any restrictions. It allows me to photograph the world the way I see it."



David Eustace  
Photographer

Explore David's gallery from Yosemite, what inspired him to use the Lumix G3 at [www.panasonic.co.uk/lumixg](http://www.panasonic.co.uk/lumixg)



**LUMIX G™**  
MICRO SYSTEM



Lumix G3 supplied in various lens combinations, check with dealer for details.

# APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



## In the Face of Silence

By Christophe Agou. Dewi Lewis, £30, hardback, 144 pages, ISBN 978-1-907893-04-9



**CHRISTOPHE** Agou grew up in the Forez region, on the eastern side of the Massif Central in France, which is an area of mountains, plateaus and farming land. After years of living away from the area, Agou returned to document the lives of the various farming families living and working there. Over time, he gained the trust and friendship of a series of families that he encountered and began photographing their everyday lives and hearing their stories of hardship. Agou talks more than once of a stillness and silence in the air, and it's an idea that is etched into each image. Perhaps the most moving feature of the book is the letters page, which finds Agou receiving correspondence from some of the people featured in the book and updating him on their lives. Also of note is the specially written story by writer, critic and artist John Berger, the tone of which perfectly complements the imagery it accompanies.



## WEBSITE

<http://scannography.org>



**WHAT** is scannography? It is the use of an everyday home scanner to produce photographs. The process harks back to Man Ray's experiments with cameraless photography, when he placed various objects on top of photographic paper and exposed them to light. Here we find artists such as Christian Staebler and Kim Kaufmann placing flowers, birds' nests and sometimes even their own bodies onto

the glass of their scanners and producing still-life images that are complex, considered and as beautiful as any image produced by a conventional camera. The site reveals that the possibilities are endless. Scannography seems to produce its own aesthetic with its limited depth of field and 'wrap-around light'. Particularly striking is the level of detail that can be achieved – the images are as detailed as any large-format photograph. Anyone looking for a new direction in their image-making should check this site out.

**Bruce Gilden Portfolio No. 64**

Stern Fotografie, £26.95, hardback, 96 pages, ISBN 978-3-652-00005-5



**IT IS** safe to say that Bruce Gilden's approach to photography is unconventional. After watching Michelangelo Antonioni's 1968 film *Blow Up*, Gilden went out, bought himself a camera and attended evening classes to learn how to take photographs. Soon after, he began patrolling the streets looking to feed his fascination with everyday people and the strange idiosyncrasies they often exhibit. But where other photographers choose to hide themselves

among the crowd and act as inconspicuous as possible, Gilden deliberately announces his presence by using an

**BOOK**

intrusive flash unit and getting as close as possible to his subjects. It's this closeness that is the real success of his images. It draws the viewer in and offers access to worlds otherwise closed off, particularly in Gilden's images of members of the Japanese Yakuza. This is a beautifully produced book and a fitting look into the work of a master photographer.

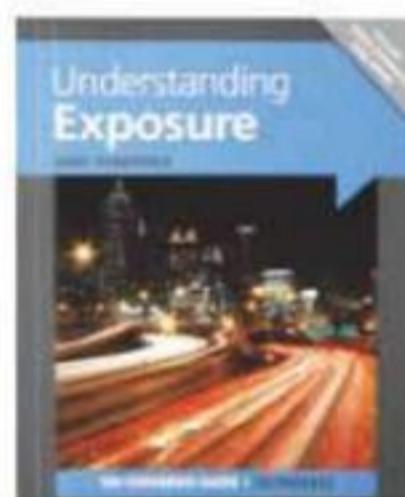


# CONDENSED READING

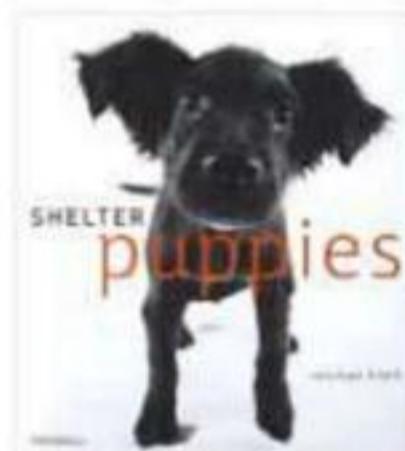
**A round-up of the latest photography books on the market**

● **DIGITAL BLACK & WHITE PHOTOGRAPHY** by David

Taylor, £14.99 Landscape and travel photographer David Taylor takes viewers on a journey through the well-worn territory of monochrome image-making. Despite being a relatively compact publication, Taylor has managed to cram in a generous amount of useful information and, as a result, it is well worth seeking out.



● **UNDERSTANDING EXPOSURE** by Andy Stansfield, £14.99 This back-to-basics approach to digital exposure is undoubtedly one among many books tackling the same subject, but don't let that put you off. Stansfield's thorough and accessible style is likely to appeal to both newcomers and advanced photographers.



● **SHELTER PUPPIES** by Michael Kloth, £12.95 Some books can pull the heartstrings of even the most cynical and hardened of individuals. This is one such book. Kloth's simple yet beautiful images of shelter puppies looking for a 'forever home' make you want to run out and adopt the first stray dog you find.



● **WEDDING PHOTOJOURNALISM: THE BUSINESS OF AESTHETICS** by Paul D Van Hoy II, £24.99 Where other books of a similar ilk tend to focus on the best ways to take wedding images, this one is strictly business. Van Hoy takes readers through the best ways to promote yourself as a viable candidate to document the happiest day of a couple's life and establish yourself as a professional.

**The Summer Show 2011: 20th Century Icons**

Until 11 September. Proud Galleries, 161 King's Road, London, SW1 5XP. Tel: 0207 839 4942. Website: [www.proud.co.uk](http://www.proud.co.uk). Open Mon-Sun 10am-7pm except Wed 10am-8pm. Admission free

**IT HAS** been 15 years since Proud Galleries opened its doors to the public. This retrospective exhibition commemorates the event by displaying some of the most iconic prints that have graced the walls of their three galleries. The subjects are myriad, from music and film to sports and documentary, with many big names both in front of, and behind, the camera. Some of the images on display are truly exceptional, such as Paul Joyce's image of Bill Brandt, Brassai and Ansel Adams deep in conversation while sitting on a park bench. Equally, David Montgomery's portrait of Jimi Hendrix (see right) is a psychedelic evocation of an artist at the peak of his charismatic powers. The exhibition



portraiture. Images such as these not only define an artist, but also pinpoint the zeitgeist of an entire generation.

# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

### SEEING RED

I recently visited the Isle of Wight with my wife and mum and had a great time with my camera. Near our chalet in Seaview was a nature reserve where I spent many hours taking photos. One of my aims was to find a red squirrel, which none of us had ever seen before, but after searching the island for three days and taking advice from various people, we still had not seen anything.

Then, during one of my usual evening walks, I met another photographer, Martin, in the nature reserve watching a heron stalking fish in the water. We started talking and comparing notes and, when I mentioned my squirrel problems, he told me about another hide in a different nature

reserve half an hour away, which is regularly visited by squirrels.

The next morning we headed off to the hide but had no luck, so we decided to continue with the tourist attractions until later in the afternoon. When we got back to the hide later that day, we waited for about half an hour until our luck changed and we finally got our visit. My advice to anyone would be to talk to local photographers as they will point you to the best areas. Thanks, Martin, for your help.

**Craig Bradnick, via email**

**Local knowledge and, indeed, patience normally win the day.**

**I'm glad you got your shot,**  
**Craig – Mat Gallagher, deputy editor**

### A SHARED VIEW

Three cheers for Dave Swann (*Backchat*, AP 20 August) for writing that only cameras with viewfinders are worth considering. I'm with him on that one. Compact manufacturers lose out. My motto now is, 'no viewfinder, no sale!'

At a camera show recently, I had a good look at some quality compacts. At one point, an Olympus rep took me to one side in a dining area. He had a box with him with the latest camera in it that wasn't even in the

shops. The camera was a nice-looking, slim model that had a long zoom and a high pixel count. The rep lovingly took it out of its box, wiping any fingerprints off it as soon as he'd touched it, but wouldn't let me touch it.

He tried to tempt me into buying it there and then, which is a sales technique I always resist. First, there was a special show price. Then, if I bought it right there, I could have a free 16GB card with it. I continued shaking my head and he deflated a little. With one last attempt he said to me, 'What can I do



### Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmmedia.com

**\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address**

### Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

to get you to buy this camera?'

My answer? 'Put a viewfinder on it.'

**Melvyn Dover, Dorset**

### MISSING MOUNTS

While reading the comparison test of third-party telephoto zoom lenses (AP 20 August), advertised on the cover as 'Models to fit every DSLR', I noticed that none of the lenses examined was listed as being available with a four thirds mount. Would you be able to tell those of us who use, for instance, Olympus DSLRs, which glass will fit our cameras?

**David Brown, via email**

**Currently, neither Tamron nor Sigma make long tele-zoom lenses for the four thirds mount, so you would need to look at the Olympus 70-300mm f/4-5.6, which costs around £350 – Mat Gallagher, deputy editor**

### DON'T BLAME THE TRUST

Having read the letters from Michael Leek and David Burrows (AP 13 August), what they do not seem to understand is that English Heritage and National Trust properties do not belong to the country but to a trust and that unless you're a member you have to pay to see. Members also agree to terms and conditions upon joining, and by paying you agree to the terms and conditions of entry.

Also, some of the trust houses have private collections and it is the owners of these collections who want to prevent photography, not the trust. I know of one collection being removed and sold as the collector did not wish to have their collection photographed. This is why some places will let you take photographs while others do not.

**Chaz Madge, Devon**

### RIOT PHOTOS

It must have been a nightmare for the two *Mail on Sunday* photographers attacked by masked youths during the Tottenham riots (News, AP 20 August). My daughter Janine underwent a similar experience while we were on a job-seeking search in Manchester.

After a meal we left the restaurant to be met by hundreds of rioters going berserk. My daughter, a keen street photographer, rather unwisely took out her Canon PowerShot G11 to take a few pictures. Before I could shout a warning, one of the young thugs grabbed the camera by knocking Janine to the ground, then made off with it. Thankfully, she suffered just a grazed elbow.

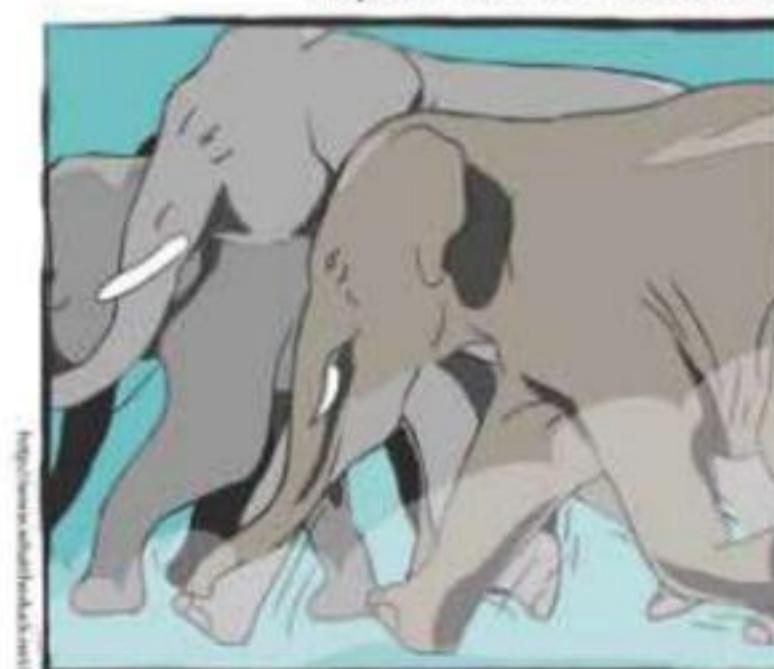
We also saw a blood-spattered young man who'd been taking photos being led away by police after being attacked. He later told us that his camera – a Nikon D300 – had been stolen. Despite later criticisms of the police, we were led to safety by two young (and rather hunky) officers – but not before we'd observed a courageous young male photographer darting all over the place taking pictures with his DSLR. I only hope he managed to sell some of his shots. Believe me, he worked damned hard in an almost warzone-like environment to get them.

**Celia Riley, Tyne & Wear**

### What The Duck

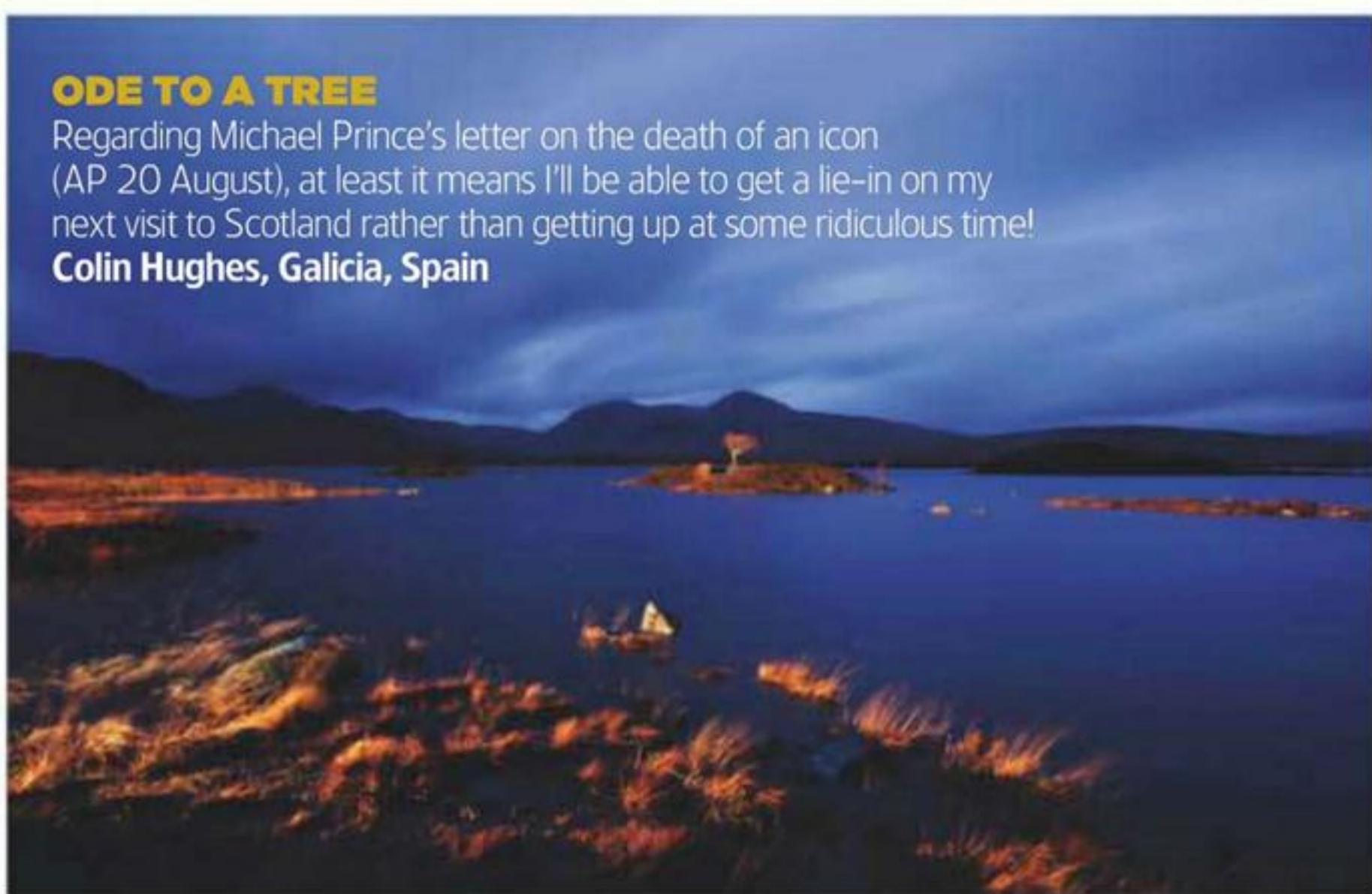


<http://www.whattheduck.net/>



**ODE TO A TREE**

Regarding Michael Prince's letter on the death of an icon (AP 20 August), at least it means I'll be able to get a lie-in on my next visit to Scotland rather than getting up at some ridiculous time! **Colin Hughes, Galicia, Spain**



COLIN HUGHES

**IS THE DSLR DEAD?**

Is the DSLR dead? Whether it be on Flickr, a camera blog site or via a photography podcast, the answer is always no. But personally, I say yes – eventually.

The reason is simple – just look at the modern digital camera, and then look at what has gone before and you will see a pattern emerge. The early camera was a big cumbersome thing made out of wood, and to make a photograph you had to hide under a hood to see the image on the screen. Then we progressed onto the more portable camera, where we looked through a mirror, or a window, which had a shroud around it. Then came the rangefinder-style cameras and the modern SLR and DSLR.

OK, it's not quite historically accurate, but you get my drift – we have gone through a progression of improvements that allow us the versatility of today's modern camera. And now we seem to be going through a similar transformation again, only this time in miniature. Our cameras are getting progressively smaller while still taking interchangeable lenses, and we are now seeing ourselves moving away from the through-the-lens view.

Take the new Sony NEX-C3: we will soon have a DSLR-quality camera but with the optical viewfinder replaced by a rear LCD screen. We also have the 'non-DSLR' DSLR in the form of Sony's transparent mirror camera system that utilises an electronic viewfinder (EVF). Great improvements are also being made to LCD screens, with AMOLED and Super AMOLED technologies, and in the near future we should see screens that are usable in bright sunlight, which will make the detachable EVF redundant.

My thoughts are on this topic because I find myself using my Leica D-Lux 5 more and more over my Nikon D90, even though the D90 is supposed to be the better machine. I find the lack of weight and the ability to pocket the Leica to be a great advantage. With the small, APS-C-sized, interchangeable-lens compact system

as offering similar image quality to

a DSLR, I'm beginning to look at replacing the Nikon.

**Jim Ormiston, North Lanarkshire**

**A well-considered view, Jim. Read Richard Sibley's view on pages 53-57 – Mat Gallagher, deputy editor**

**STRING THEORY**

Regarding your article on 'Stabilising your camera' (AP 13 August), one of the methods you try is string support. However, using this will inevitably introduce more camera shake as the photographer's hand is underneath the centre of gravity of the camera/lens combination, as in the handheld situation. However, the string introduces a downward pull, which has to be countered by the supporting hand, which, as it is not in line with the string, induces a turning couple that makes the camera shake worse.

**Peter Wreford, via email**

**This is an issue we have discussed at AP, although one solution is to support your camera at the base where the string attaches. It's not the perfect solution but, without an alternative method of support it's better than nothing! – Mat Gallagher, deputy editor**



# BACK CHAT

## A Good Samaritan is the last thing AP reader Arthur Allan wants to be when he's taking pictures

**A CAMERA** body to be proud of, with envious glances every time you turn it this way and that, showing it off to its best advantage. The lens isn't bad either: an ultra-fast miracle of modern optics with rain-activated wipers and omni-directional radio trigger with three-mile range, all supported on a feather-light tripod that folds into your pocket but would survive a charging JCB.

So there you are, looking every inch the part, making adjustments to a cover shot that will no doubt also adorn a high-class calendar, when a shadow falls over you, your camera and your peace of mind. From somewhere behind come the dreaded words: 'Will you take my picture? On this?'

It's a tourist, of course. A lone tourist who wants not so much photos of all the wonders of the world he sees on his far-flung travels, but rather photos of him standing in front of said wonders on said travels.

So why does my heart sink? What's the problem for someone who can set up a Canon DSLR by touch alone, in pitch darkness? Point, shoot, hand it back, job done.

But you want to compose, don't you? To take your time, get him in the right place, looking in the right direction, eyes open, with the light falling at the right angle. You want to, but the reality is that you can't make out the tiny screen in the bright sunshine, there's a huge shutter delay, and he's already reclaiming his camera and heading for the next must-see landmark. Tuesday? Must be the Highlands! Wednesday? Ah, yes, the London Eye!

Without checking what you've taken, you worry at the nagging thought of someone not being impressed with your brilliance. All that gear and he couldn't even get me in the middle of the picture, he'll say. And look, closed eyes!

You think you would never get suckered by simplicity or caught out by a compact? Well, here's a cautionary tale. At a big show at a big venue, but after I'd got the opening ceremony shots, the TV personality involved was more than happy to pose for me with a local group. Suddenly, one of the group rushed out waving a camera, anxious to have a personal record of the occasion. Would I mind?

No bother. Aim, press... nothing!

Should I have seen a flash? Or was it available light and a high ISO number? An impressively quiet shutter maybe? I was approaching the owner to ask him to check what I'd got when the flash went off on a perfectly exposed picture of the floor.

'Ah,' he said, nodding his head sagely, 'I remember now: the self-timer was on!'

Just point and shoot, eh? A helping hand for a fellow photo enthusiast? As far as I'm concerned, if I see anyone hovering, camera in hand, trying to catch my eye, I point all five legs (mine and the tripod's) away from the scenic route towards the escape route... and run.

Good Samaritan? Humbug!



SIGMA

CAMERA: SIGMA SD14 | ISO50, F4, 1/320sec | LENS: SIGMA APO 70-200mm F2.8 EX DG OS HSM | 200mm(70-200)



Sigma 70-200mm F2.8 EX DG OS HSM



SIGMA LENS

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The very latest optical technology including FLD and SLD glass elements has been incorporated to produce superb optical performance throughout the entire zoom range. This new high-performance lens benefits from Sigma's unique Optical Stabiliser and HSM yet still retains a compact construction and is the smallest lens of its type.

# Andy Rouse@AP

Thoughts from a wildlife  
photographer's world



**ANDY** Rouse will be holding a seminar, as part of the *Amateur Photographer* Photographic Seminar Series, on Wednesday 19 October at 6.30pm. He will be sharing his secrets as to how he creates his stunning images, and sharing some insider hints on tips on how you can achieve your own spectacular shots.

Every delegate will enjoy a one-hour presentation, including a Q&A session, followed by a gathering afterwards with the editorial team, where you will have the opportunity to buy a signed Andy Rouse book. Tickets are on a first-come, first-served basis, and cost £29.99 per person, including a goody bag and a glass of wine. The event will be at IPC Media's Blue Fin Building, 110 Southwark Street, London SE1 0SU.

Andy and AP Editor Damien Demolder will also be hosting group critiques prior to the seminar at an additional cost (price and time to be confirmed). To book either the seminar or a place on the critique session, call Nadine Thomas on 0203 148 4326 or email [spiaadmin@ipcmedia.com](mailto:spiaadmin@ipcmedia.com) with the words 'Andy Rouse Seminar' in the subject line.



**ANDY ROUSE** is one of the world's most prominent wildlife photographers and a passionate conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at [www.andyrouse.co.uk](http://www.andyrouse.co.uk) and read his blog at [www.andyrouse.co.uk/blog.asp](http://www.andyrouse.co.uk/blog.asp). You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Andy eventually photographs one of the ospreys on the Dyfi Estuary in Mid Wales as it's coming in to land

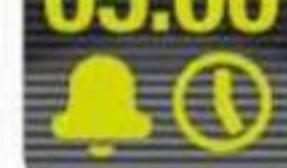
## HAPPY LANDINGS



© ANDY ROUSE

Nora, the female osprey, coming in to land fast and low

05:00



**USUALLY** before a big trip, I wind down and start to get all my affairs in order. I find it helps me relax when I finally arrive at the venue, so I can start my photography fresh and full of purpose. However, not this time. With a trip to Svalbard, near the Arctic, looming, I have been given the chance to work on a very exciting project just a few days before I leave, and I am working morning, noon and night to fit it in. The subject: the first ospreys to nest on the Dyfi Estuary in Mid Wales for 400 years. Awesome.

Regular readers will remember that a few weeks ago I shot some time-lapse film of visitors in the Montgomeryshire Wildlife Trust's hide overlooking the Dyfi ospreys (AP 20 August). The nest position of these ospreys, and the sensitivity of having them in their first nesting year, meant that I would not contemplate photographing them until the chicks were fledged. Over the past few weeks, though, the team of people there have been watching the birds closely for me, as the newly fledged ospreys have been venturing further and further from the nest with their parents. The birds started using a couple of perches regularly for feeding and preening, and this gave me the opportunity to get some images of them.

In the dead of night we fought our way through the swamp, which is no mean feat with 25kg of gear in my rucksack and only an

iPhone torch to light the way. After an hour of falling into ditches, slipping and generally getting wound up, we finally got to the area of the perches and set up so that the shot would be equivalent to a 1,200mm lens. Now, you might wonder why I would want to do this. Well, the principal reason is not to scare the ospreys, as I want them to be cool with my hide and me being there. So I planned to use a 600mm lens with a 1.4x teleconverter to get me close enough so Photoshop would do the rest. Usually I hate cropping images, but the quality of my Nikon D3X allows me to do just that. By this time it was 2am and I was so knackered that I curled up inside my hide, with a rucksack for a pillow and wearing waterproofs to stop the damp ground getting through. It sounds grim, but it was cosy and I was asleep in minutes.

My alarm rang at 5am. Sunrise was 30 minutes away, but I wanted to be prepared and get the lens out before the ospreys were there. After checking the front of the hide I prepared the lens, got my chair comfy and waited. The nest was too far away for me to see, but I had a spotter in the trust's hide watching for me.

Time passed and the sun peeked slowly over the hill, giving a slight red cast over the ground. The radio crackled as someone said: 'Nora's just taken off with a fish,' and my heart raced. Nora, the female osprey, loved this new perch so maybe she was on her way. I checked the camera quickly. The light was low, so I set the ISO to 2000 as I knew that ospreys are very enthusiastic flyers – in other words, they come in like the clappers.

As I looked out of the hide I picked up Nora a couple of hundred metres out, coming in fast, low and her eyes fixed on the perch. The autofocus picked her up pretty smartly but I didn't shoot, as I knew that the best images would come in the last second. Just as I saw her flare her wings out to brake I started firing, filling the buffer by the time she landed on the perch. The shot you see here was the best, being beautifully backlit.

I stayed in the hide for 16 hours that day, but it was worth it to get such shots of Nora in her element. I'll be back, girl! **AP**

# PHOTO INSIGHT

Frans Lanting explains how he used a low shooting angle, a wideangle lens and flash to create this striking portrait of a tuatara lizard



## FRANS LANTING

One of the most accomplished wildlife photographers of our time, Frans has won numerous awards for his immersive style of working. He will discuss his favourite pictures and share his techniques for capturing dynamic nature images

To see more images by Frans Lanting or read his World View columns, visit [www.lanting.com](http://www.lanting.com)

ADULT VIEW

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**THIS** monumental animal is no ordinary lizard. It is a tuatara lizard, and is a creature like no other. This placid reptile has changed little from its ancestors, which lived more than 200 million years ago. Truly a living fossil, the tuatara pre-dates all dinosaurs and it has outlived them all.

Tuatara lizards are found in New Zealand, and New Zealand itself is a bit like a time capsule – there are a lot of archaic life forms that exist there. When humans introduced non-native mammals such as cats and rats to New Zealand, the number of tuatara plummeted and now they survive only on a few outlying islands.

The first challenge was to find out where the tuataras were, and then to work out the logistics of the trip. I joined a group of researchers working on one tiny islet, and this allowed me the opportunity to create a striking portrait. Tuatara lizards are very slow – in fact, they are downright sluggish! This makes them very forgiving subjects. I didn't have to worry about them moving quickly. I looked for a tuatara that was in the 'right' spot. There were groups of these creatures on the island and I looked for one that was in an uncluttered setting, so I could frame it against the sky instead of against the vegetation.

The first question, and in my opinion the most important one to ask when you are composing a shot, is, 'What am I trying to show here?' I wanted to accentuate the tuatara's ancient lineage, and to make it look heroic and much bigger than it actually is. To do this, I got low and close in front of the reptile and used an 18mm wideangle lens that exaggerated its size relative to its environment.

I manually focused the image. It was critical to place the focus point precisely on the face of the tuatara. I deliberately chose to have the background unsharp. In fact, it's better that it isn't in focus so the tuatara stands... in the frame. You always have

to be aware of the effect of an extended or decreased depth of field. On this occasion, I decided to keep enough of the lizard's body in focus, but I didn't want the depth of field to extend all the way to infinity. I was probably using an aperture of f/8 or f/11.

I took this image at the end of the day. I like to photograph at this time because as the light begins to fade it often gives an opportunity to create moody, interpretive portraits. The light

was challenging, but I used a Nikon flash in a small softbox to transform a dull situation into a dramatic setting.

Working handheld, I was crawling over the rocks while my assistant held the flash to the side. This created a striking cross light, which accentuated the texture of the reptile's skin. I also used a reflector to bounce light onto the subject and to illuminate it. Controlling the lighting in this way helped to give



© FRANS LANTING

the lizard a sculptural quality.

I adjusted the flash from a standard TTL mode to a -1.7 setting, which caused the tuatara to be underexposed. This was deliberate, as I wanted to create a mood of darkness in my image. With my light meter set to spot-metering mode, I took a reading for the background light and chose an exposure for the ambient light that matched the flash output. The tuatara co-operated

exposures, which meant I could choose the image that had the best combination of fill flash and ambient light afterwards.

In the image, the textures and colours in the creature's skin are echoed in the rock. This is one of those things you can't necessarily plan. There are always things that you notice when you're on a shoot or you don't even see until afterwards. I was far more preoccupied with the framing, shooting angle and lighting, although the

complementary patterns work very well.

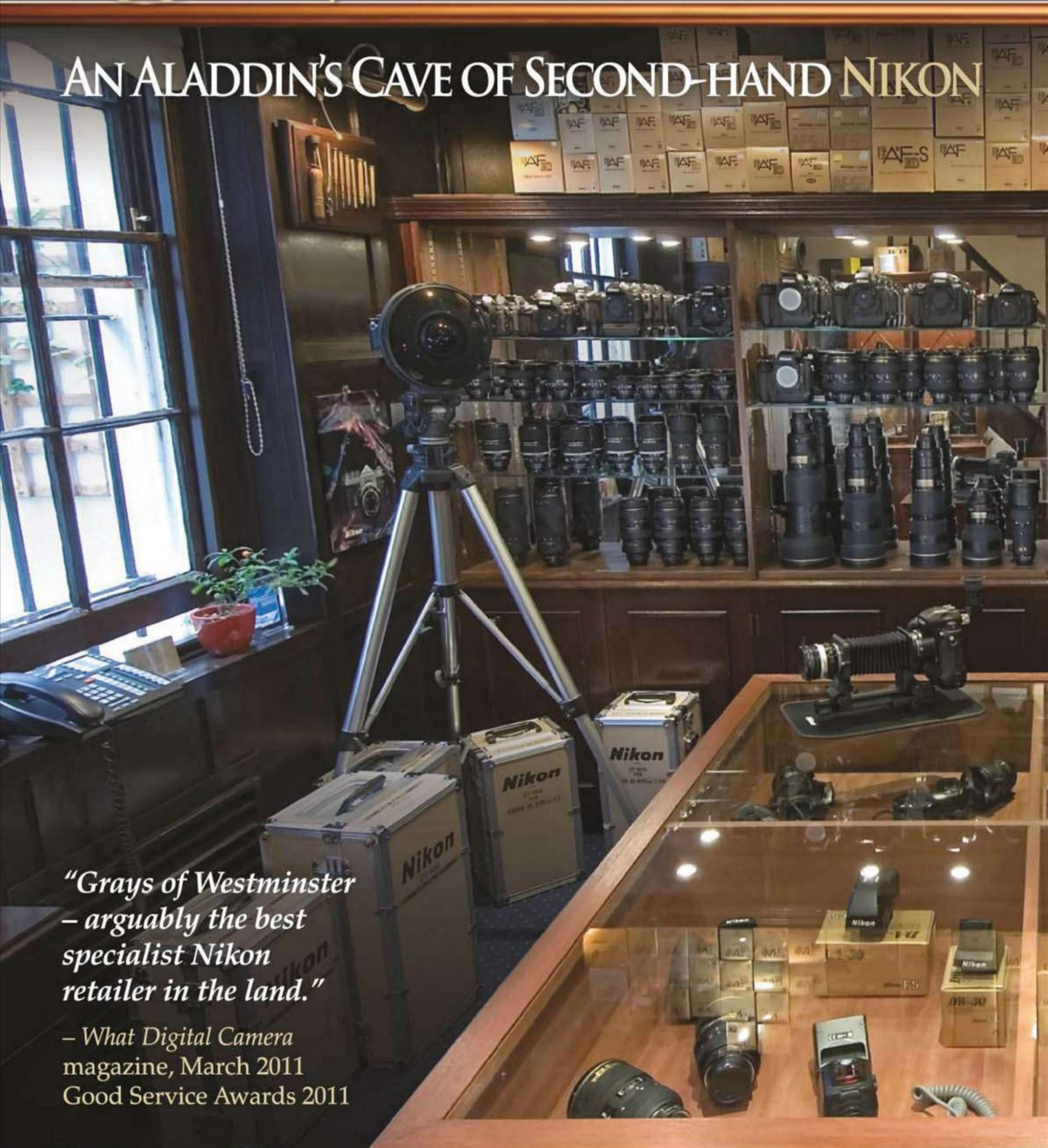
My aim was to try to show the tuatara in a different light. These creatures are often photographed, but in many images they look like ordinary lizards. I wanted to make the tuatara look extraordinary. I'm always looking for a different point of view – something that shows the familiar in a new way. I'm pleased with this image, as the tuatara looked exactly as I had envisioned it: a creature frozen in time. **AP**

**Frans Lanting**  
was talking to  
Gemma Padley

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# GET THE LOOK

Edited



## Create a stormy sky

Enhance your cloudy and overcast skies to create a stormy effect. **Mat Gallagher** shows you how

SOFTWARE USED **Adobe Photoshop CS5**

SKILL LEVEL 5

TIME TO COMPLETE 30 minutes

SYSTEM REQUIREMENTS **Windows or Mac**

**IF THERE'S** one thing that can make an image it is a stormy sky, but capturing one can be tricky. While faking such conditions is sacrilege to purists, enhancing it is just a little white lie that printers have been doing for years in darkrooms.

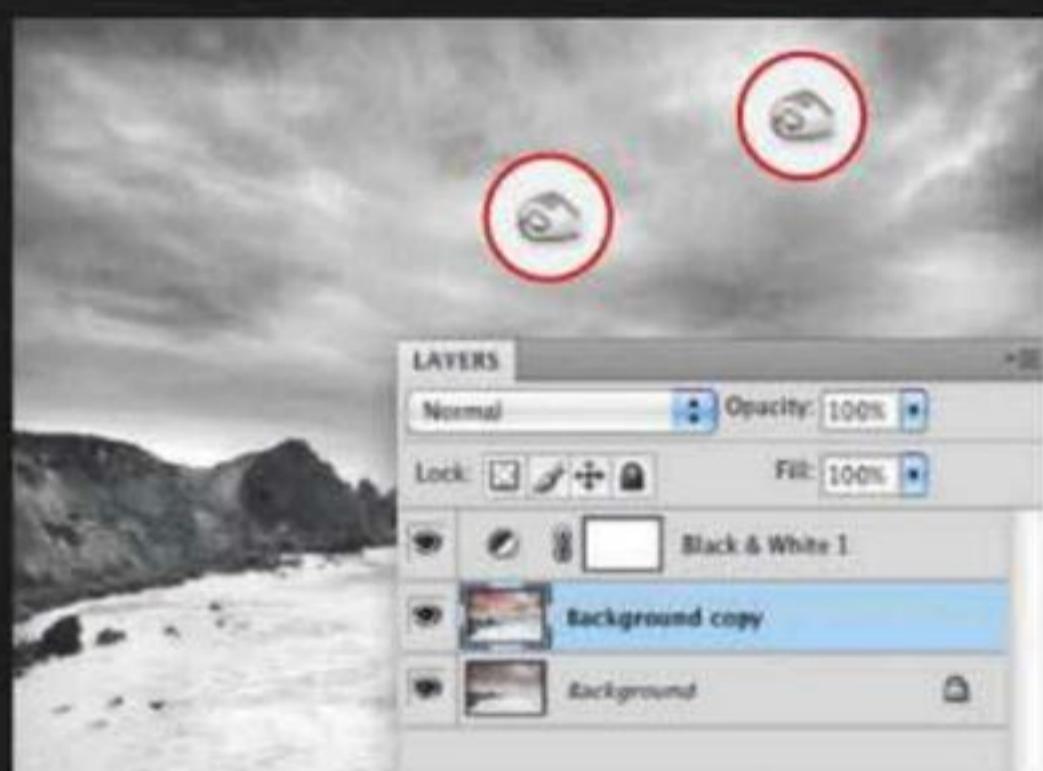
Here I show how to use the Dodge and Burn tools to create a realistic stormy scene, starting from an overcast image. Most dodging and burning is limited to b&w photographs, as the process can oversaturate colours in the burnt-in areas. However, colourising your clouds and toning them with a more natural colour can overcome this. The less cloud detail you start with the harder this is, so always underexpose slightly to retain as much as possible, just in case. There is a tendency to overdo dodging and burning and produce an unreal image, so care is needed and often a little *erction time* 'ef' *flatter* and saving.

Original

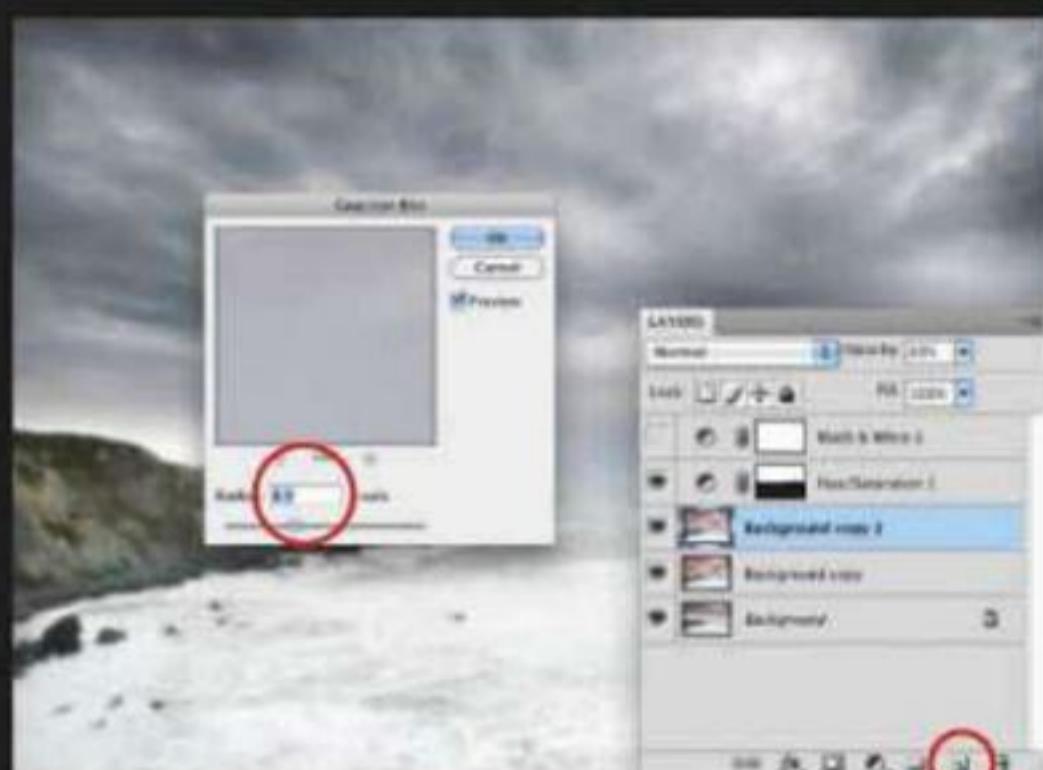




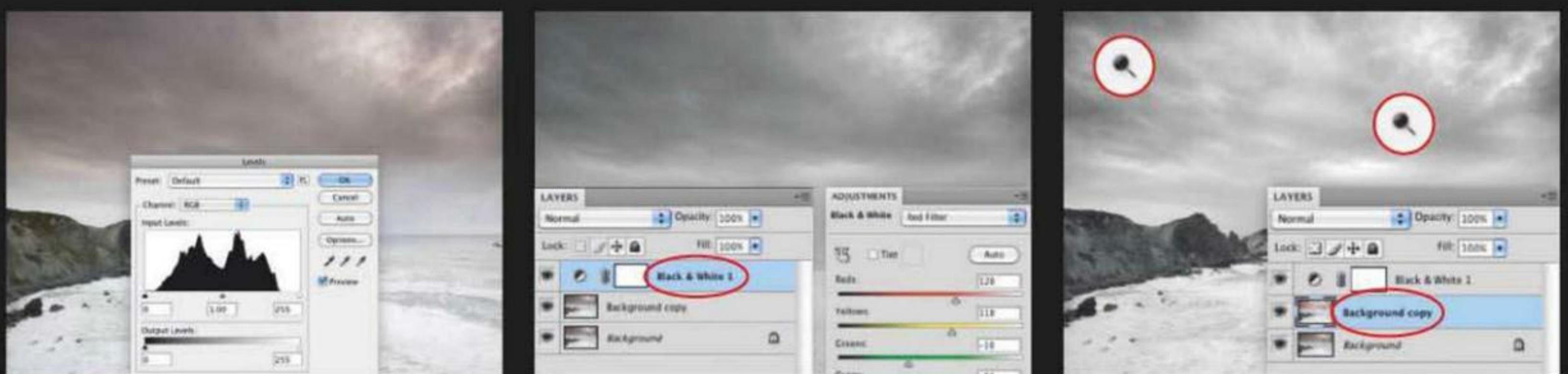
**1** With your image open in your editing software, bring up the Levels palette (Image>Adjustments>Levels, or Ctrl/Cmd+L) and bring the left and right sliders in to meet the start of the histogram. Then duplicate the layer (Layer>Duplicate Layer). For more contrast you can also use the Curves palette (Image>Adjustments>Curves, or Ctrl/Cmd+M) to fine-tune.



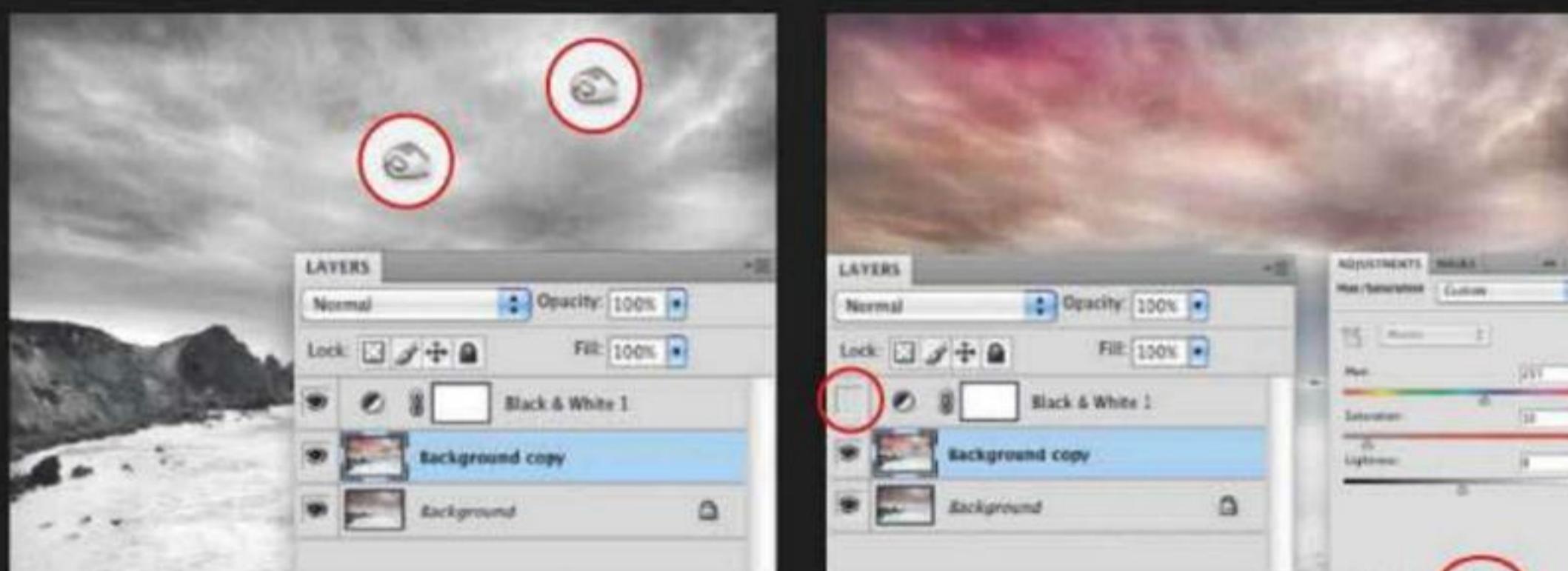
**4** Switch to the Burn tool, set to Shadow range and around 8%, and paint over the sky again, concentrating on the lighter areas. Repeat the process, swapping between dodging and burning until you have plenty of definition and then, finally, select the Burn tool set to Midtones and use over the lighter areas. You can also burn set to Highlights if areas are too bright.



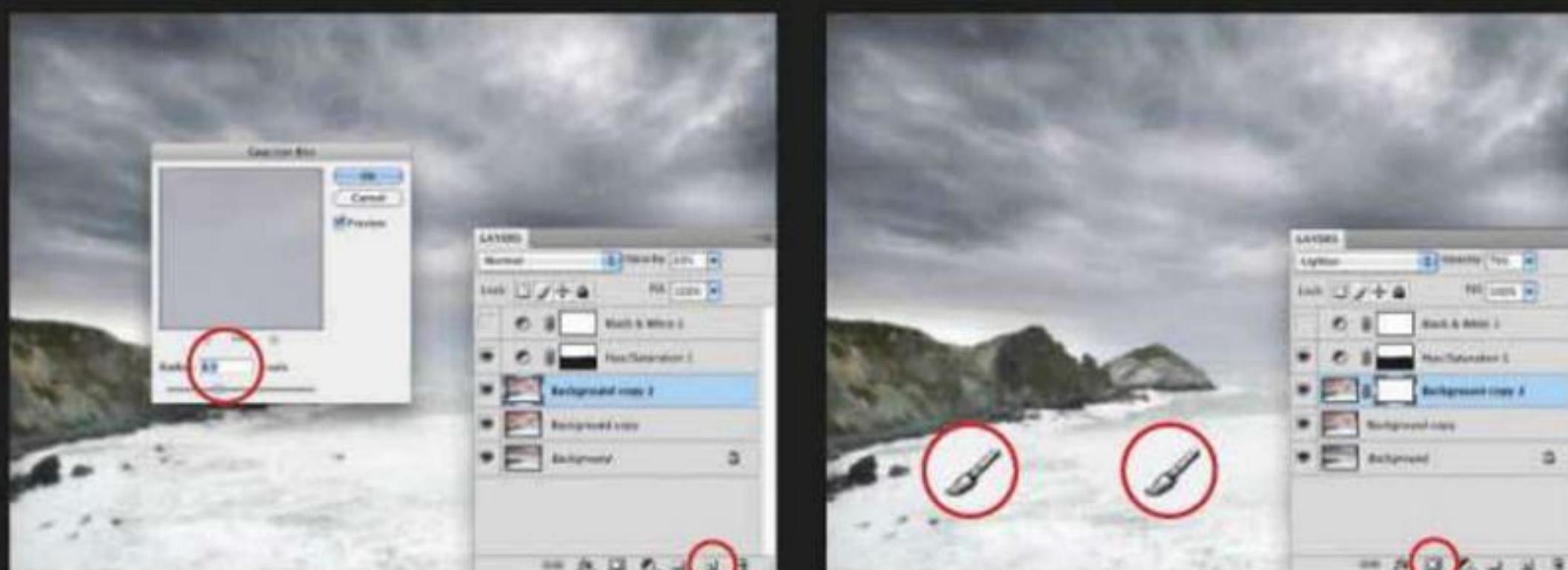
**7** Duplicate the Background Copy layer by dragging it over the Create a new layer icon in the Layers palette and make sure the new layer sits directly above the Background Copy layer but below the adjustment layers. Now select Filter>Blur>Gaussian Blur and choose a value of around 8 pixels. Then change the layer blending mode from Normal to Lighten from the dropdown menu in the Layers palette.



**2** To get an idea of how the dodging and burning will look without the colours, create a b&w adjustment layer (Layer>New Adjustment Layer>Black & White). If using an older version of Photoshop, use the Hue/Saturation adjustment layer and reduce saturation to minimum.



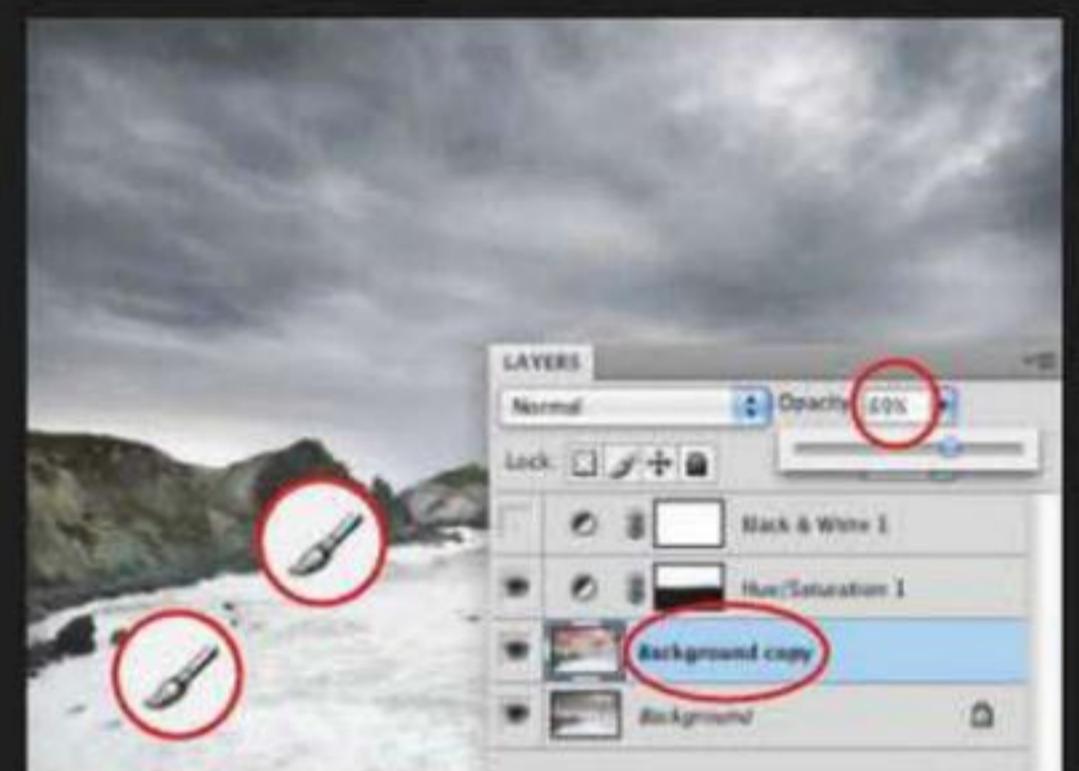
**5** Turn the b&w adjustment layer off by clicking on the eye symbol on the Layers palette and then create a Hue/Saturation adjustment layer (Layer>New Adjustment Layer>Hue/Saturation). Tick the Colorize button and keep the saturation very low. Adjust the Hue to a blue tone to match the scene.



**8** Select Layer>Layer Mask>Reveal All, or click on the Add layer mask icon at the bottom of the Layers palette. Now use a large, soft, black brush to paint over everything but the sky again, to regain sharpness in the scene while leaving the clouds blurred.



**3** Select the Background Copy layer in the Layers palette, then choose the Dodge tool from the Tools palette, set to Highlight range and around 5% exposure. Use a large brush to paint over your sky, concentrating on the darker areas and avoiding producing areas of pure white.



**6** With the Hue/Saturation adjustment layer selected, use the Brush tool set to black to paint over the scene in the areas you want to return to regular colour. Paint carefully or with a soft brush towards the horizon to avoid an obvious line. Now select the Background Copy layer and reduce the opacity from 100% down to around 75% to lessen the effect.

## BLACK & WHITE VERSION

Monotone scenes allow a more extreme level of dodging and burning, as the use of tone is even more effective. To create the monotone version of this technique, simply leave the black & white adjustment layer visible or turn the saturation on the Hue/Saturation adjustment layer down to minimum, and add another adjustment layer for Curves to heighten the contrast.



# FREE WITH A NEXT WEEK!\*



## DON'T MISS OUT... ON SALE TUESDAY 6 SEPTEMBER 2011



# The perfect 10

The latest must-have photographic accessory is the 10-stop neutral density filter. **Lee Frost** explains what all the fuss is about



**WHAT'S** the longest exposure you've ever used to take a photograph? A few seconds to capture a sunrise or sunset, or maybe half a minute to record a night scene? Most photographic images are recorded in just a fraction of a second, and it's only when light levels drop that those longer exposures become necessary.

What happens if you use long exposures for creative effect? I've been experimenting with this idea for the past few years, using strong neutral density (ND) filters to extend exposures way beyond the realms of normality and produce surreal images of light.

Most ND filters only increase the exposure by a few stops – a 0.6ND by 2, 0.9 by 3 and a 1.2 by 4. However, you can also buy ND filters that cut the light passing through by up to 10 stops, so the exposure has to be increased 1,000 times! To put things into perspective, if the correct exposure required without any filters is 1/8sec, pop a 10-stop ND filter on your lens and you'll need to open the shutter for 120secs. If the unfiltered exposure is 1sec, you'll need to increase it to 16mins for a 10-stop ND.

But why would you want to do that? Simple – because the effects are amazing. Photographs normally



**Above:** The Old Pier, Swanage, Dorset

Canon EOS-1Ds Mark III, 24-70mm, 218secs at f/11, ISO 100

**Left:** Alnmouth Beach, Northumberland  
Canon EOS-1Ds Mark III, 17-40mm, 121secs at f/11, ISO 100

freeze time, but with a 10-stop ND filter on your lens you actually record the passing of time. Drifting clouds are recorded as ethereal streaks of colour and tone, moving water turns to milk, and blowing grass and swaying trees take on a ghostly appearance. Anything moving through the scene during the exposure will also disappear altogether, so busy streets come out deserted because the people and traffic don't record.

I use a 10-stop ND filter mainly when shooting coastal scenes, as the contrast between static features, such as rocks, jetties, lighthouses and groynes, and moving elements, which are primarily the sea and the sky, works brilliantly. I also tend to convert most of my 10-stop images to black & white simply because I prefer the simple graphic look (see the step-by-step guide to converting a colour raw file to a black & white image on page 27).

However, to get the most from a 10-stop ND filter there are a few important factors to consider.

First, the filters are so dense that you can't really see through them so you need to mount your camera on a tripod and compose your shot before fitting the filter onto your lens. Some DSLRs have live view sensitive enough to see through a 10-stop ND, which helps a lot, but most don't. Your camera's AF system won't work with the ND in place, either, so switch to manual focus and focus the lens before fitting the filter.

Calculating the correct exposure is perhaps the most confusing part of using a 10-stop ND filter. You can't rely on your camera's metering system as the density of the filter will

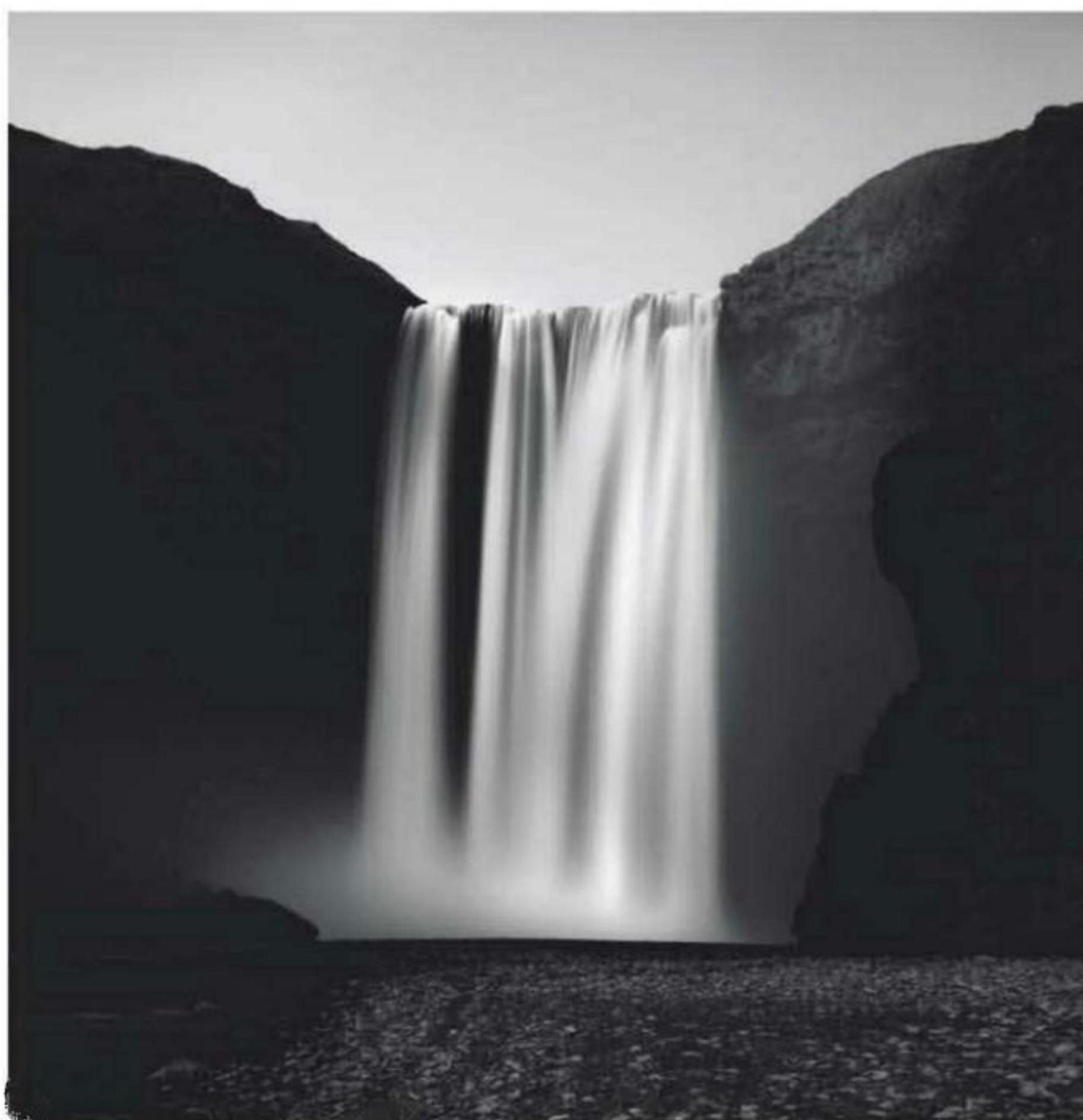


**Above:** Clavell's Pier, Dorset  
Canon EOS-1Ds Mark III, 24-70mm, 62secs at f/16, ISO 100

**Left:** 'Six Posts', Lindisfarne, Northumberland  
Canon EOS-1Ds Mark III, 24-70mm, 62secs at f/22, ISO 100

**Below left:** Skógarfoss, Iceland  
Canon EOS-1Ds Mark III, 24-70mm, 60secs at f/16, ISO 100

**Right:** Alnmouth Beach, Northumberland  
Canon EOS-1Ds Mark III, 24-70mm, 232secs at f/16, ISO 50





**'For images that will end up as black & white I prefer to shoot in "bad" weather as the results are more dramatic'**

 confuse it. If your mobile phone has a calculator you can take a meter reading without the ND filter on the lens and then multiply it by 1,000. If you have an iPhone, you can buy a handy app called ND Calc that will do the job for you. Alternatively, you could make a copy of the exposure chart (below) and carry it with you.

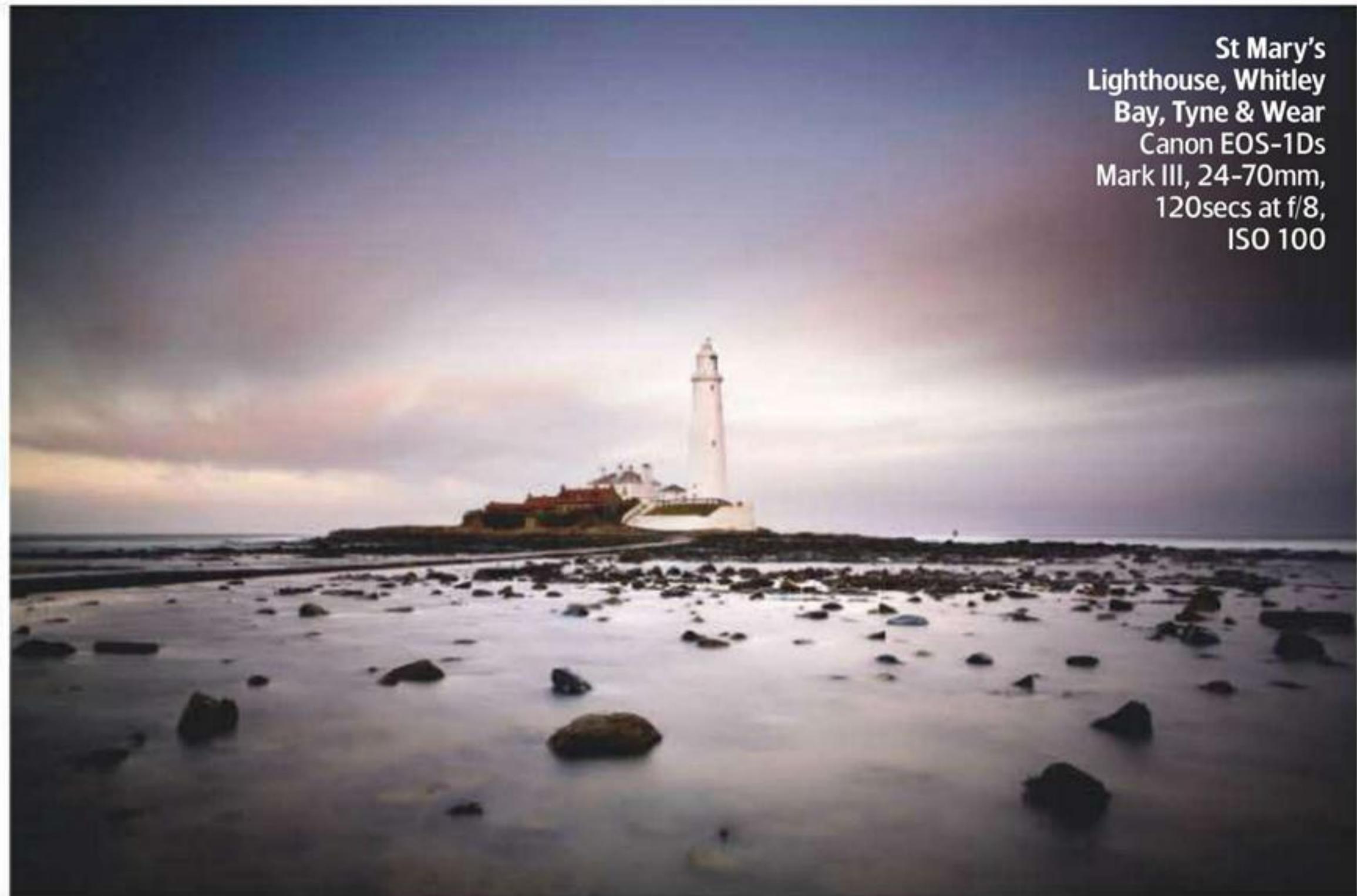
For images that will end up as black & white I prefer to shoot in 'bad' weather as the results are more dramatic and light levels are lower, which means exposures are longer. Dawn and dusk are also great times of day for colour shots. You can produce successful images with a 10-stop ND filter in bright sunshine, but high light levels may mean that you can't manage an exposure longer than 30-60secs. The harsh light is also less atmospheric.

How long is long enough? That depends on what you're shooting. On a windy day you'll get great results using exposures of 1-2mins. In calmer weather I find that 3-6mins does the job, although I may take four or five shots, gradually increasing the exposure (and stopping the lens down) to record more motion if necessary. The longest exposure I've used to date with a 10-stop ND filter is 15mins.

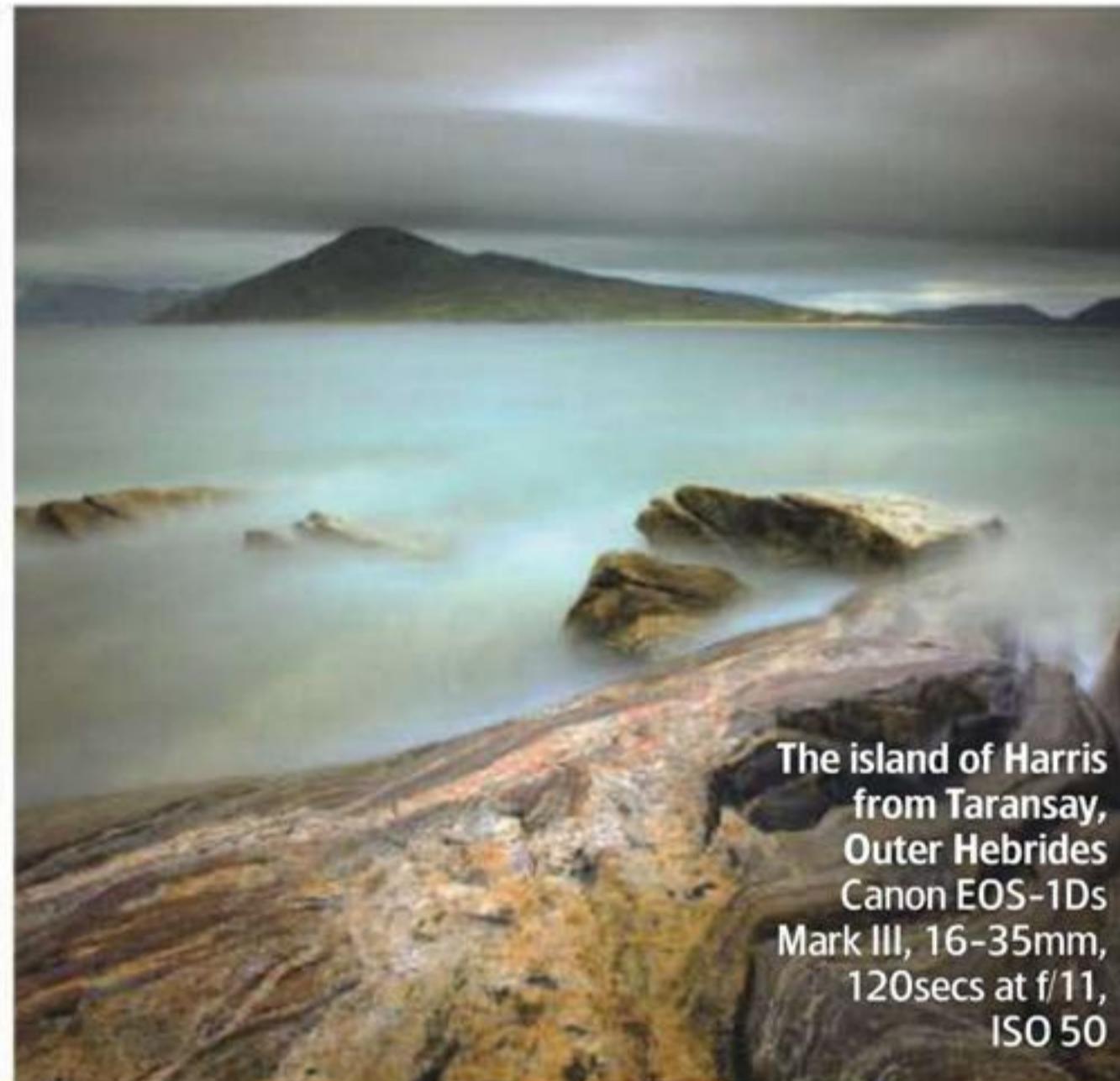
Noise can be an issue when using long exposures. Digital SLRs have long-exposure noise reduction (NR) to combat this. However, it works by making a second 'closed shutter' exposure the same duration as the first, so if you make a 5min exposure you'll have to wait another 5mins before the image appears on the preview screen. I'm too impatient for that, so I make sure my camera's NR is turned off. I don't mind noise anyway, especially in black & white images, as it looks like film grain and adds drama.

Finally, remember to use an ND graduated filter as well to prevent the sky from overexposing. If you're using a Lee Filters Big Stopper (see panel, right) you can fit the filter holder to your lens, align the ND grad and then slot the Big Stopper into place. If you're using a screw-on 10-stop ND filter it has to go on the lens first so you can't see through the lens to align the ND grad. To get around this, attach the filter holder to the lens without the ND filter in place, align the ND grad, remove the holder (with the grad still in place) and adapter ring, fit the ND filter on the lens, then pop the filter holder over the ND (with the grad still correctly aligned). This may seem fiddly, but with practice it becomes second nature and before you know it you'll be producing

at-taking 10-stop ND shots.



St Mary's Lighthouse, Whitley Bay, Tyne & Wear  
Canon EOS-1Ds Mark III, 24-70mm, 120secs at f/8, ISO 100



The island of Harris from Taransay, Outer Hebrides  
Canon EOS-1Ds Mark III, 16-35mm, 120secs at f/11, ISO 50

## FILTER OPTIONS

**THERE** are two 10-stop filters available: the B+W 110 3.0 (£125 for 77mm filter thread) and the Lee Filters Big Stopper (£95). The Big Stopper is easier to use as it slots into the Lee Filters filter holder, so if you want to change your composition or viewpoint you just slide it out of the holder, then back in again when you're ready. The B+W filter needs to be unscrewed from the lens, and if you're also using an ND grad filter that has to come off the lens, too. Despite being 'neutral' density filters, both produce colour casts - the B+W is very warm, while the Big Stopper is quite blue. These casts can be removed during post-production, although I like the warmth of the B+W 3.0 - it's ideal for enhancing a lacklustre sunrise.

Because this technique has become so popular, getting hold of either filter can be tricky. Alternatively, you can pay a premium on eBay - the Lee Big Stopper has been selling for £200!

B+W makes a 6-stop ND which, when combined with a 4-stop ND (1.2 density), will give the same exposure as a 10-stop. Hoya makes a 9-stop ND (77mm around £100) and there's a Heliopan 'vario' ND that gives variable density from 1-6.6 stops (£215 for a 77mm version). See right for contact details.

## EXPOSURE CHART

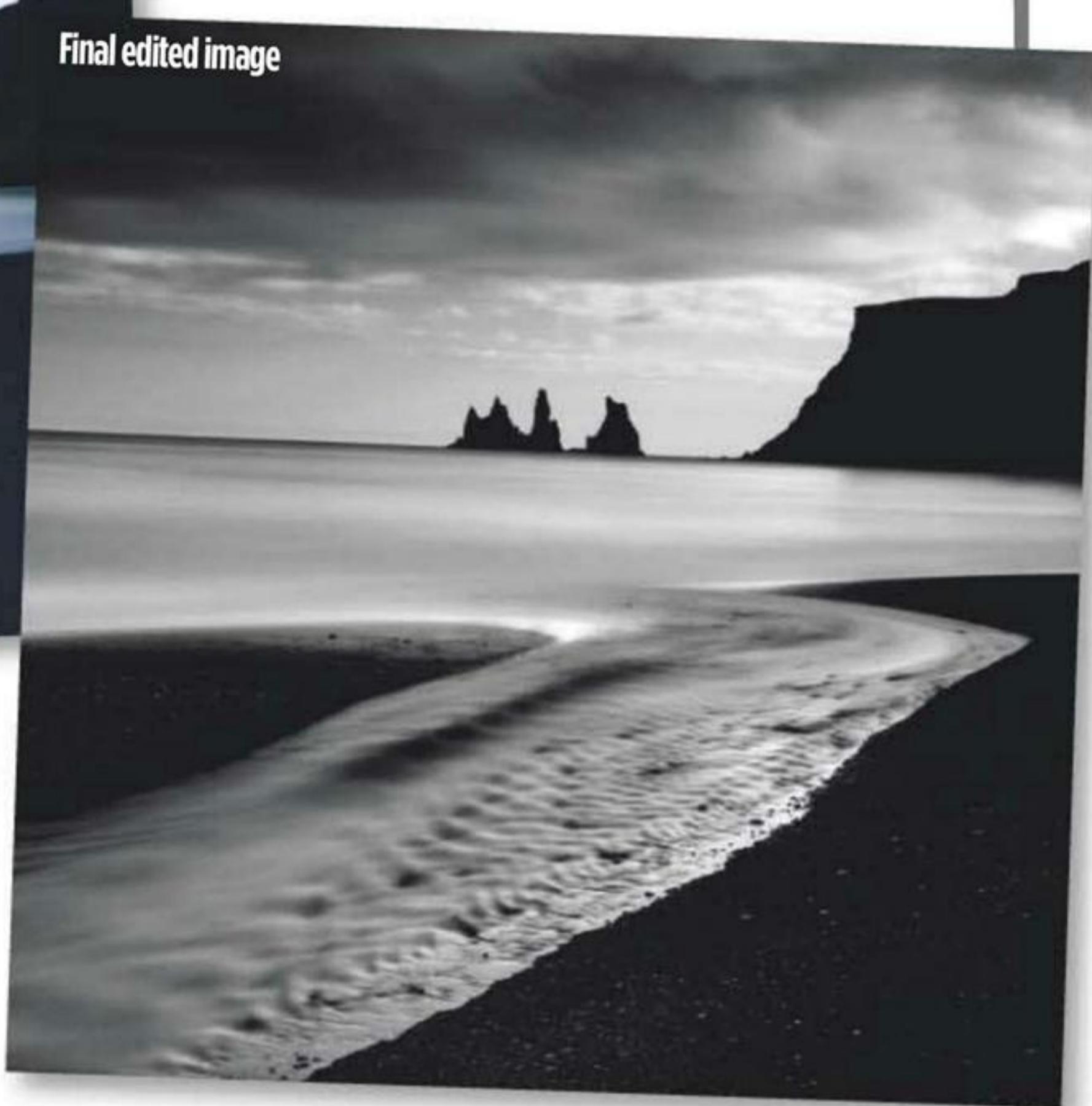
**TO GIVE** you an idea just how ND filters with different densities affect the exposure, refer to the table below.

Std Exp (no filter)	0.6ND (2-stop)	3.0ND (10-stop)
1/500sec	1/125sec	2secs
1/250sec	1/60sec	4secs
1/125sec	1/30sec	8secs
1/60sec	1/15sec	16secs
1/30sec	1/8sec	32secs
1/15sec	1/4sec	64secs
1/8sec	1/2sec	2mins
1/4sec	1sec	4mins
1/2sec	2secs	8mins
1sec	4secs	16mins

Original image



Final edited image

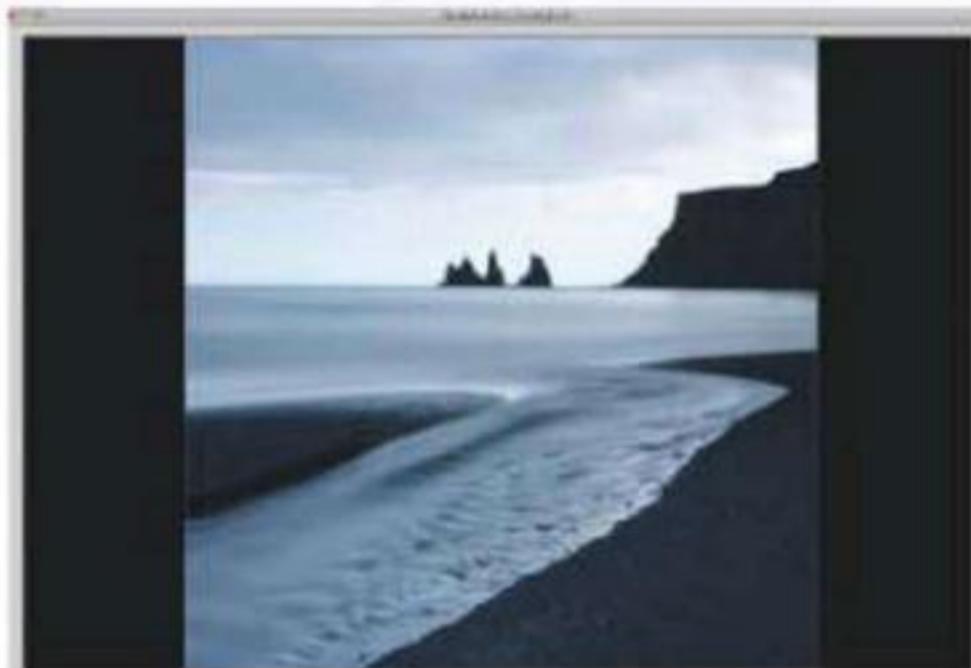


## START TO FINISH

**HERE'S** a step-by-step guide showing how I get from the original colour raw file to the final black & white image. The chosen image was shot on a very dull, grey day so, as you can see, the raw file appears rather flat. However, like a good black & white negative, it contains all the ingredients I need to create a dramatic 'motion study' and simple Photoshop tools will help me to realise its potential.



**1** The raw file is opened in Adobe Camera Raw and Tone Curve adjustments are made to increase contrast and impact. This is done to taste.



**2** The image is opened in Photoshop as a TIFF file and cropped to a square using the Crop tool simply because I prefer the square format.



**3** Using Image>Adjustments>Black & White, the cropped colour image is converted to black & white. Here the Red Filter preset was applied to add drama.



**4** The bottom part of the image is selected using the Polygonal Lasso tool and a feathering of 50 pixels, and then Levels are adjusted to boost contrast.



**5** Using Select>Inverse, the rest of the image is selected and Levels are adjusted to bring out the drama in the sky and reduce the cliffs and rock stacks to silhouettes.



**6** The Clone Stamp tool is used to remove spots on the image caused by sensor dust and hot pixels caused by the long exposure. That's it – job done!

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Your chance to enter the UK's most prestigious competition for amateur photographers

There are three rounds left in this year's Amateur Photographer of the Year competition, so if you haven't entered yet what are you waiting for? There are thousands of pounds' worth of fantastic Canon prizes to be won in round eight, and the overall prize of £5,000-worth of Canon camera equipment is up for grabs.

This month's theme is Shooting skies, and we are looking for brilliant images where the sky takes centre stage. We want you to focus on the sky itself, and this could be at dawn, dusk, night or even in the middle of the day. The time of day you choose is up to you, but think carefully about how you compose your shot. Think about the ratio of sky to land: a landscape image that doesn't focus on the sky won't score highly no matter how beautiful it is. That said, we will

consider images that effectively show the relationship between the sky and the surroundings. Original images that are well conceived, interpret the brief in an innovative way and are technically excellent will catch the judges' attention.

The winner of round eight will receive a Canon EOS 600D with an EF-S 15-85mm f/3.5-5.6 IS USM lens worth a total of £1,578.99. The Canon EOS 600D and EF-S 15-85mm f/3.5-5.6 IS USM is an ideal camera and lens combination for photographing landscapes. The closing date for round eight is 30 September 2011. The top three winners will each receive a fantastic Canon camera and the top 30 highest scoring images will be published in AP 29 October. The scores from the top 50 images will also be posted on our website.

Information explaining how to enter can be found on our website (see the link at the bottom of this page). Remember to use your full name as the file name and don't forget to paste the disclaimer into the body of your email if you are sending your entry to us electronically. Please also include a sentence explaining where and how you took your image, plus the camera and lens you used. Most importantly, don't forget to include a telephone number and your postal address so we can contact you if you win.



Round eight  
**SHOOTING  
SKIES**



to enter via email For full details of how to enter via email and terms and conditions visit [www.amateurphotographer.co.uk/apoy11](http://www.amateurphotographer.co.uk/apoy11)

Round eight

# SHOOTING SKIES



The theme for round eight, Shooting skies, should send ripples of excitement through landscape photography enthusiasts everywhere. This is your chance to show us what you can do with a camera and lens when travelling around the great outdoors. Whether you are walking through your local park and

glimpse an enigmatic sunset through the trees, are out in the countryside on a serene summer's morning or by the coast on a wild stormy night, we're looking for images of skies that will blow us away. Skies have always been a popular subject, so this round comes with a word of warning – try as hard as you can to think of a unique way of photographing the sky. Don't settle for the most obvious sunset image, and if you do go for a sunset shot make sure you pay close attention to the framing and exposure to ensure your image is technically excellent and visually exciting (for more on this, see below). You could frame your shot to show the sky within its surroundings or you could fill the frame with just the sky. Whichever approach you choose, the sky should be the main subject.

## PLAN YOUR APOY 2011 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry for each round, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Shooting trees	Trees, forests and woodlands	5 Feb	25 Feb	26 Mar
Inside a building	Architecture (urban or rural)	5 Mar	25 Mar	30 Apr
Streets and walkways	Street photography	2 Apr	28 Apr	28 May
Macro in nature	Photographing nature up close	7 May	27 May	25 Jun
Creative wildlife	UK and foreign wildlife	4 Jun	24 Jun	30 Jul
People at home	Portraiture (posed or unposed)	2 Jul	29 Jul	27 Aug
Away from home	Travel photography	6 Aug	26 Aug	24 Sep
Shooting skies	Skies during the day or night	3 Sep	30 Sep	29 Oct
Black & white	Monochrome (any subject)	1 Oct	28 Oct	26 Nov
Shooting at night	Night and low-light photography	5 Nov	25 Nov	24 Dec

## WHY NOT TRY...

Here are some tips and suggestions to help you get started

SEE OPPOSITE PAGE FOR DETAILS ON HOW TO ENTER



### COLOUR AND PATTERN

Depending on where you are and what time of day you are shooting, you may like to think about how you can use colour to create impact. From brilliant blues to bright reds and hazy oranges, colour is likely to form a central part of your image. That said, a moody sky may work better in black & white, so don't automatically opt for colour. Look for interesting cloud formations and decide how much emphasis to give to the sky. Think, too, about graphic shapes – silhouetted buildings or trees, for example. An interesting silhouetted skyline against a blood-red sky could look very dramatic. Remember that you may need to go back at different times of the day to assess the lighting conditions.

### COMPOSITION

A fantastic sky means very little if you don't take the time to work out how best to photograph it. Do you want to use a wideangle lens to show the grandeur of the scene or would a telephoto lens work better to isolate an area of the sky? Think also about how other elements work within the frame. Another consideration will be where the light is coming from and how it falls on the scene in front of you. Then you can decide where you need to set up your camera in relation to the direction of light. Preparation is key: don't wait until the perfect sky appears before thinking about your composition.



### EXPOSURE

In any landscape image where there is sky and land, your exposure will be especially critical. The aim, as always, is to avoid burning out the highlights in the brightest parts of the image and to retain detail in the shadows. Balancing your exposure may be tricky, so you may need to use an ND grad filter or bracket your exposures. Pay close attention, too, to how the light changes. At certain times of the day, such as first thing in the morning and last thing at night, it will change rapidly, so be prepared to adjust your exposure and camera settings accordingly.

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WORTH  
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## 2nd prize

The second-placed winner will receive Canon's PowerShot SX220 HS (in grey) worth £269. Canon's HS System cameras are ideal for shooting in low-light conditions. With a 28mm 14x optical zoom (392mm equivalent) and full HD 1080p movie mode, the 12.1-million-pixel PowerShot SX220 HS has a 7.5cm (3in) LCD screen, while smart auto mode detects 32 shooting scenes so you can take great pictures in complete confidence.



WORTH  
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## 3rd prize

Our third-placed winner will receive Canon's PowerShot A3300 IS (in red) worth £149. The 16-million-pixel PowerShot A3300 IS has a 28mm wideangle 5x zoom lens, a 7.5cm (3in) LCD, Optical Image Stabilizer, and smart auto and easy modes that detect 32 scene types. Face detection technology detects up to 35 faces in a single frame, while high-quality movies can be recorded in 720p HD format.

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Picture details

Camera

Lens

Film (if applicable)

Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm)  Please return my entry. I enclose an SAE  OR: I do not need my entry returned  (tick one to confirm). This entry has not previously been published in a national UK photography magazine  (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here  Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not to** hear from us  IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not to** be contacted  If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column

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# Reader Spotlight



## Nathaniel Gonzales London

Nathaniel describes himself as a 'keen Filipino amateur photographer'. He has lived in England for the past nine years and works as a nurse at St Mary's Hospital in London. Nathaniel sees photography as a way to communicate his thoughts and feelings, and as an avenue where he can unwind and retreat from the stressful nature of everyday life. In the future he would like to document the landscapes, people and culture of his native country, the Philippines.

### Spinning wheel

1 This dynamic shot taken at a funfair displays the kinds of interesting abstract shots that can be taken at everyday locations  
Canon EOS 50D, 18-200mm, 3secs at f/22, ISO 100

### Fireworks

2 Nathaniel found a prime position among the thousands who had gathered to watch the New Year's Eve celebrations  
Canon EOS 50D, 18-200mm, 5secs at f/18, ISO 100, tripod, cable release



### London Eye

3 The red webs from the fireworks are a chaotic and mesmerising presence. The blue circle of the Eye holds the composition together  
Canon EOS 50D, 18-200mm, 3secs at f/18, ISO 100

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1



## Swanage Pier, Dorset

**1 This shot was taken at 3am, just as the sun was rising on the horizon**

Canon EOS 5D Mark II, 17-40mm, 0.4secs at f/16, ISO 100, tripod, polarising filter, sunset filter, remote

## Boathouse, Snowdonia

**2 The reflections and light bouncing off the lake are a subtle feature**

Canon EOS 5D Mark II, 17-40mm, 3.2secs at f/16, ISO 100, tripod, polarising filter, 8-stop ND grad, remote

## Trefor Pier, North Wales

**3 The grey sky and ocean work to build a sense of isolation**

Canon EOS 5D Mark II, 17-40mm, 0.8secs at f/22, ISO 100, tripod, polarising filter, 8-stop ND grad, remote

## Selsey, West Sussex

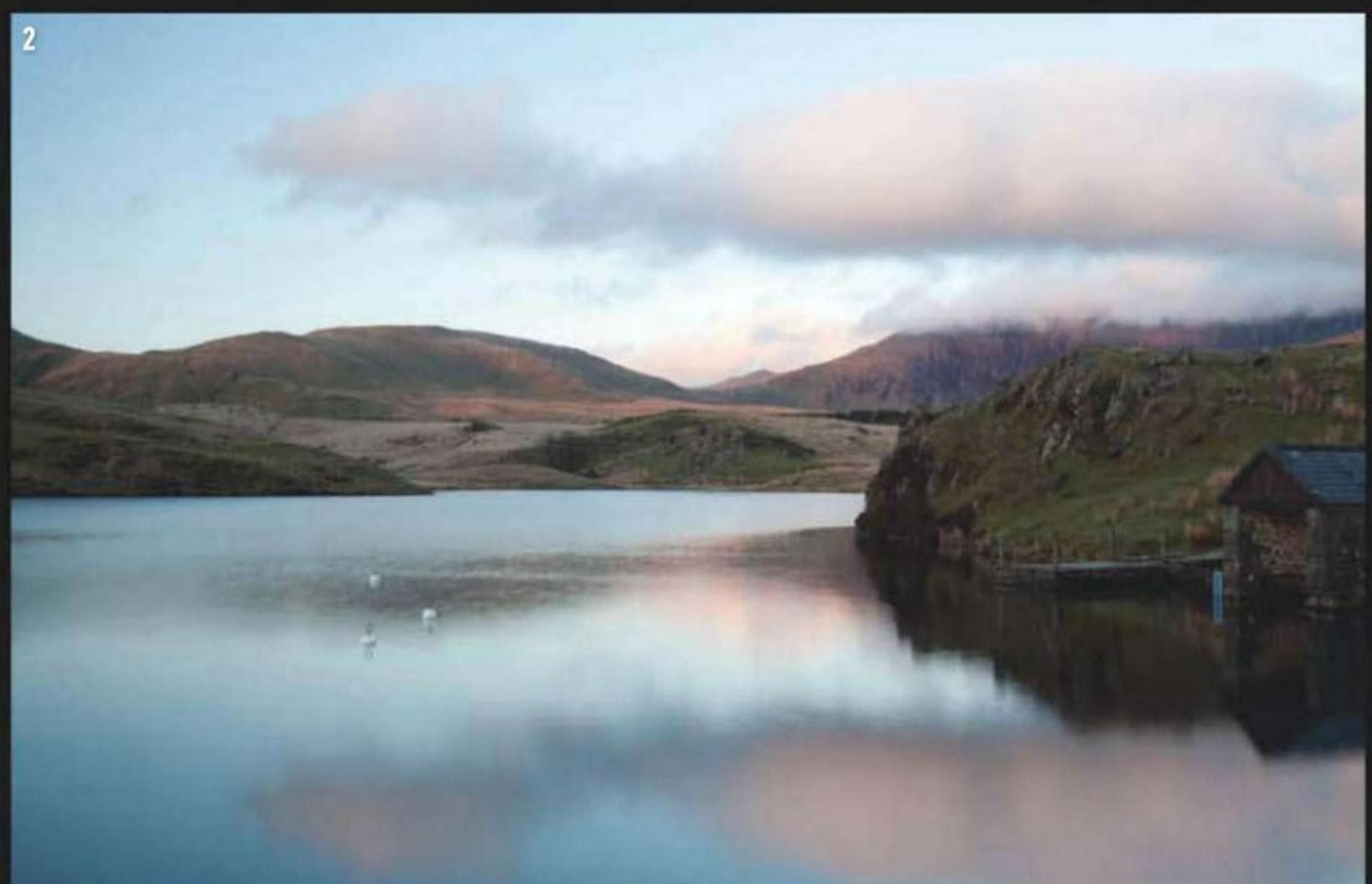
**4 The silky sea and emptiness of the area are strong features here**

Canon EOS 5D Mark II, 17-40mm, 20secs at f/22, ISO 100, tripod, polarising filter, 8-stop ND grad, remote

## Paul Allen Berkshire

Paul, a theatre receptionist by day, has a particular fondness for shooting landscapes. However, he sees his visits to locations as being more than just about getting a good shot: the experience of being in the great outdoors and meeting other people is just as satisfying for him. Paul sees photography as a means to view the world through a new set of eyes, whether that's through his own images or those of fellow photographers. His goal in the future is simple: to become a professional photographer.

2



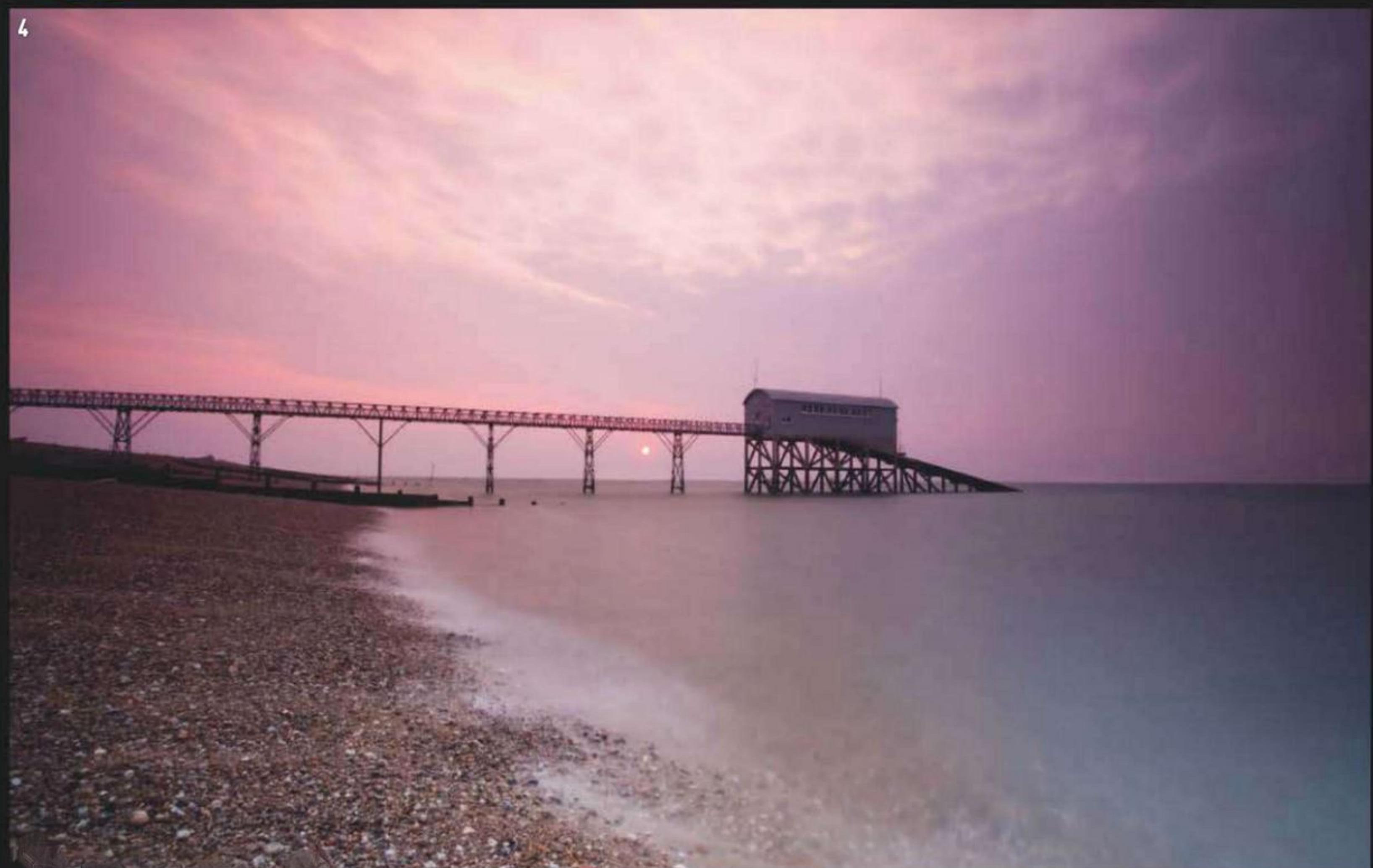
3

**EDITOR'S  
CHOICE**

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I love the calmness of this image. It is a simple but effective composition that is well exposed, and I like the fact that it has been left fairly flat tonally to give the sombre mood. I might have tried flipping the image, however, so the pier comes in from the left, as this often pleases western viewers more. *Mat Gallagher, deputy editor*

4





## Michel Hersen USA

Michel, who has been featured in our *Spotlight* pages before, became interested in photography through the various art museums that he was taken to as a child. His first forays into the medium were through astrophotography. Since then, he has developed a passion for landscapes and wildlife. The shots on this page were taken in Grand Teton National Park, Glacier National Park and Yellowstone National Park

### Grizzly bear

1 This shot, taken in Grand Teton, works well due to the myriad textures and details – elements that are particularly strong on the foliage and the bear's wet fur  
Nikon D200, 150-500mm, 1/1000sec at f/6.3, ISO 100

### Bull elk

2 The lush saturated grass works well against the muted tones of the elk feeding on foliage in Yellowstone. The shape of its body and antlers is also intriguing  
Nikon D300, 150-500mm, 1/500sec at f/6.3, ISO 800

### Bighorn ram

3 This shot works so well due to the composition, with the ram standing on the detailed mound in Glacier National Park. There is a strange nobility about the stance  
Nikon D300, 150-500mm, 1/2000sec at f/5, ISO 800

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George Rodger  
pictured in the  
Sahara, 1941

## Amateur Photographer's... **ICONS OF PHOTOGRAPHY** **ICONIC PHOTOGRAPHER** | **CAMERA** | **PHOTOGRAPH**

# George Rodger 1908-1995

**George Rodger** was an important pioneer of photojournalism who broke new ground with his work, writes **David Clark**

**GEORGE** Rodger was, by nature, an adventurer with a taste for travel. His restlessness drove him to spend long periods abroad, often in exotic locations. Although he became a photographer almost by accident, he established himself as one of the pioneering photojournalists of his generation during the traumatic years of the Second World War.

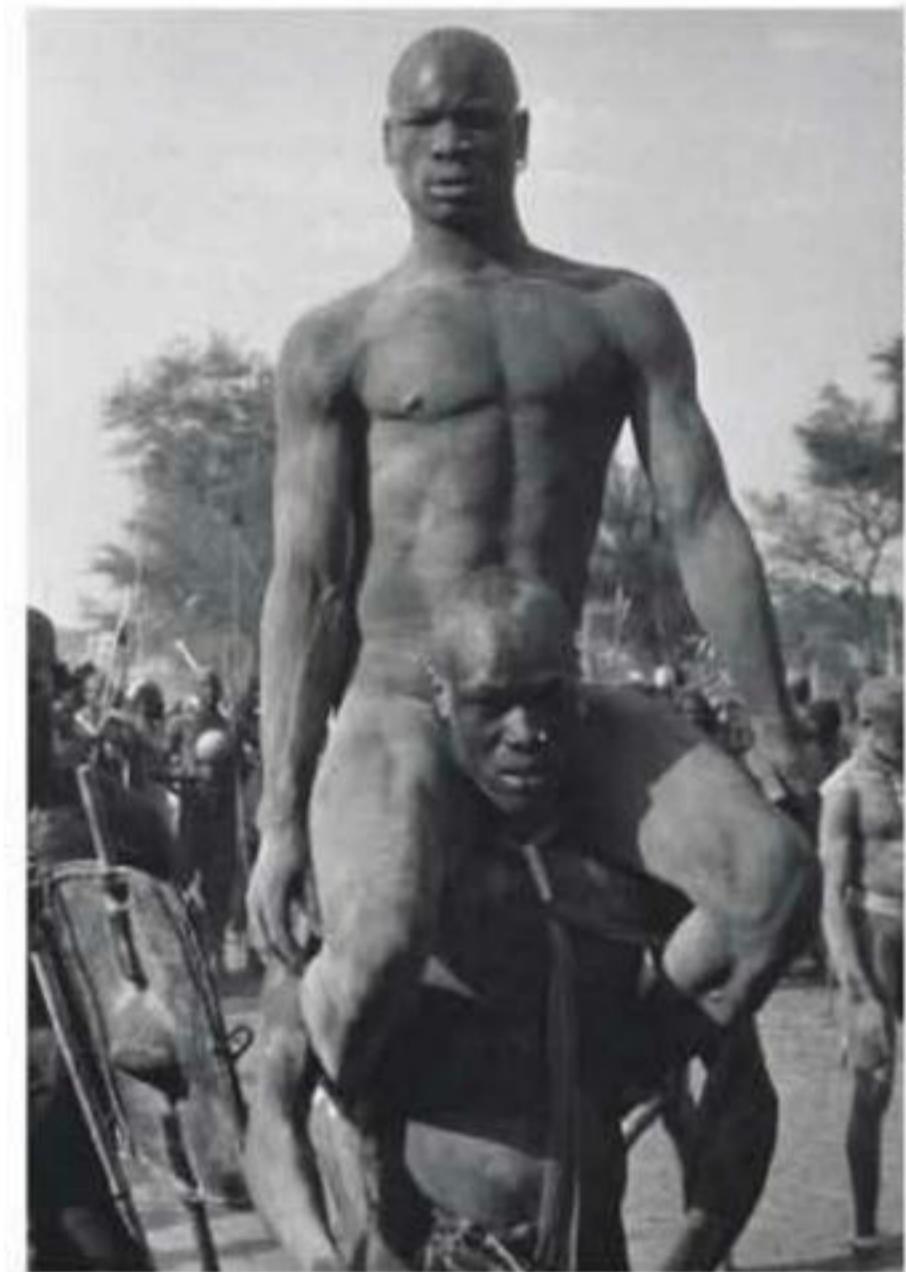
Rodger is best known for his photographs of the Blitz in London (page 40), his harrowing images of Bergen-Belsen concentration camp and his groundbreaking documentary pictures of remote African tribes (right). He was also one of a small group of photographers who formed the Magnum agency and, although more reserved and self-effacing than his more famous co-founders, was respected by them as an equal.

Born in 1908 into a family of Scottish descent who had settled in Cheshire, Rodger was sent to a succession of boarding schools, finishing at St Bees College in Cumbria.

He rebelled and while at St Bees, as a prank, he planted a 'loud-sounding firework' under the platform where David Lloyd George and other dignitaries were due to attend a prize-giving ceremony. The device didn't explode, but Rodger was later named in what one newspaper described as an 'attempted assassination'. His enraged father withdrew him from school before he took any exams.

In the years that followed, Rodger initially worked on a pig farm before signing up for the merchant navy as an apprentice deck officer on the SS *Matra*. After two years he resigned his post and went to live in America, working in various low-paid jobs on building sites, fruit farms and in factories. He stayed for six years before returning to England and, in 1936, surprised himself by getting a

© GEORGE RODGER/MAGNUM PHOTOS



**The Nubas, Kordofan, Sudan, 1949**

job as a portrait photographer for *The Listener* magazine.

Rodger had been taking photographs since he was 15, but had no experience of studio work or using the Speed Graphic half-plate camera that was assigned to him. Luckily, his assistant had trained as a photographer and was willing to instruct him. However, he didn't enjoy studio work and was happier working in his next job as a freelancer for the Black Star agency.

He photographed London during the Blitz (1940-41) and one of his picture essays was accepted by *Life* magazine. 'Each bomb that fell left horror, tragedy and grief in its wake, but I left those emotions to the Press Boys of Fleet Street,' he later wrote. 'I was concerned more with the ordinary people of London and how they coped with their new lifestyle – just a record of a courageous, unflappable public.'

© GEORGE RODGER/MAGNUM PHOTOS

## 'When I discovered that I could look at the horror of Belsen and think only of a nice photographic composition, I knew I had to stop'

 He was later employed by *Life* as a war correspondent, during which time he travelled to 61 countries, and assignments included covering the recapture of Syria from the Axis forces, the war in Burma and the liberation of Paris. During the course of this work he was awarded 18 campaign medals for his courage.

The turning point in Rodger's career came when he became the first photographer present at the liberation of the notorious Bergen-Belsen concentration camp in 1945. Years later, in the book *Dialogue with Photography* by Paul Hill and Thomas Cooper (1979), Rodger recalled his feelings about photographing Belsen's holocaust victims and how the experience affected him.

'It wasn't even a matter of what I was photographing as what happened to me in the process,' he said. 'When I discovered that I could look at the horror of Belsen – 4,000 dead and starving lying around – and think only of a nice photographic composition, I knew something had happened to me and I had to stop.'

Rodger later resumed photography, but his work changed direction. After joining Henri Cartier-Bresson, Robert Capa and David 'Chim' Seymour in the formation of the Magnum Photo agency in 1947, each member chose the locations they wanted to cover. Rodger chose Africa and the Middle East. In 1948, he set off on an epic two-year journey by Jeep in which he covered more than 28,000 miles.

During this journey, he encountered the remote Nuba tribe of central Sudan in 1949 that was living in the same way it had for generations and which, Rodger said, was 'untouched by our Western ways'. He continued to make journeys to Africa and photograph its people and landscape for over 30 years, often on assignment for *National Geographic* magazine.

These documentary images, like the rest of Rodger's work, were unpretentious representations of what he saw and experienced. As former *Picture Post* editor Tom Hopkinson wrote in 1995, 'The only "style" George Rodger cared about in a photographic sense was its truth. As a result, his own pictures have a special quality: direct, straightforward, but strongly composed, usually taken at a sufficient distance to show men and women active in their own setting.'

Rodger continued returning to Africa in 1951, when he made his second trip



to photograph the Masai tribe in Kenya. Afterwards, he retired to a relatively quiet life in the small Kent village of Smarden.

Shortly before he died in 1995, he oversaw the publication of his only monograph, *Humanity and Inhumanity*, and was present at the opening of a major retrospective of his work at the Barbican Art Gallery in London. Although Rodger rejected the idea that he was an 'artist', it was fitting that the photographs he produced in his long and extraordinary life had finally been displayed as an entire body of work.

'Many of George Rodger's images contribute to our collective memory,' wrote Henri Cartier-Bresson in 1994, in tribute to his friend. '[He] belongs to the great tradition of explorers and adventurers. His work is a moving testimony through time and space.' **AP**

### BOOKS

The best collection of Rodger's work available is *Humanity and Inhumanity: The Photographic Journey of George Rodger* (published by Phaidon). His official biography is *George Rodger: An Adventure in Photography 1908-1995* by Carole Naggar (published by Syracuse University Press).

### WEBSITES

George Rodger's section on the Magnum website ([www.magnumphotos.com](http://www.magnumphotos.com)) includes brief biographical information and a good selection of his work from throughout his career, including images from out-of-print books including *The Blitz* (1990) and *En Afrique* (1984).

# Biography

## 1908

Born on 19 March in Hale, Cheshire

## 1921-26

Educated at St Bees College in Cumbria

## 1927

Joins the merchant navy as an apprentice deck officer

## 1929

Moves to the United States, where he works in a variety of low-paid jobs

## 1936

Returns to Britain and is employed as a portrait photographer for *The Listener* magazine

## 1941

His photographs of the Blitz lead to job as war correspondent for *Life* magazine

## 1945

Becomes the first photographer to enter the Nazi concentration camp at Bergen-Belsen

## 1949

While travelling across Africa, he photographs the Nuba tribe of the Sudan. His pictures are later published in *Village of the Nubas* (1955)

## 1949

His first wife, Cicely, dies in childbirth

## 1952

Marries his American assistant Lois (Jinx) Witherspoon, with whom he travels widely. They have three children together

## 1981

Makes a final trip to Africa and photographs the Masai tribe in Kenya

## 1995

Dies on 24 July at home in Smarden, near Ashford in Kent, aged 87

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# AP appraisal

Expert advice, help and tips from AP Editor Damien Demolder



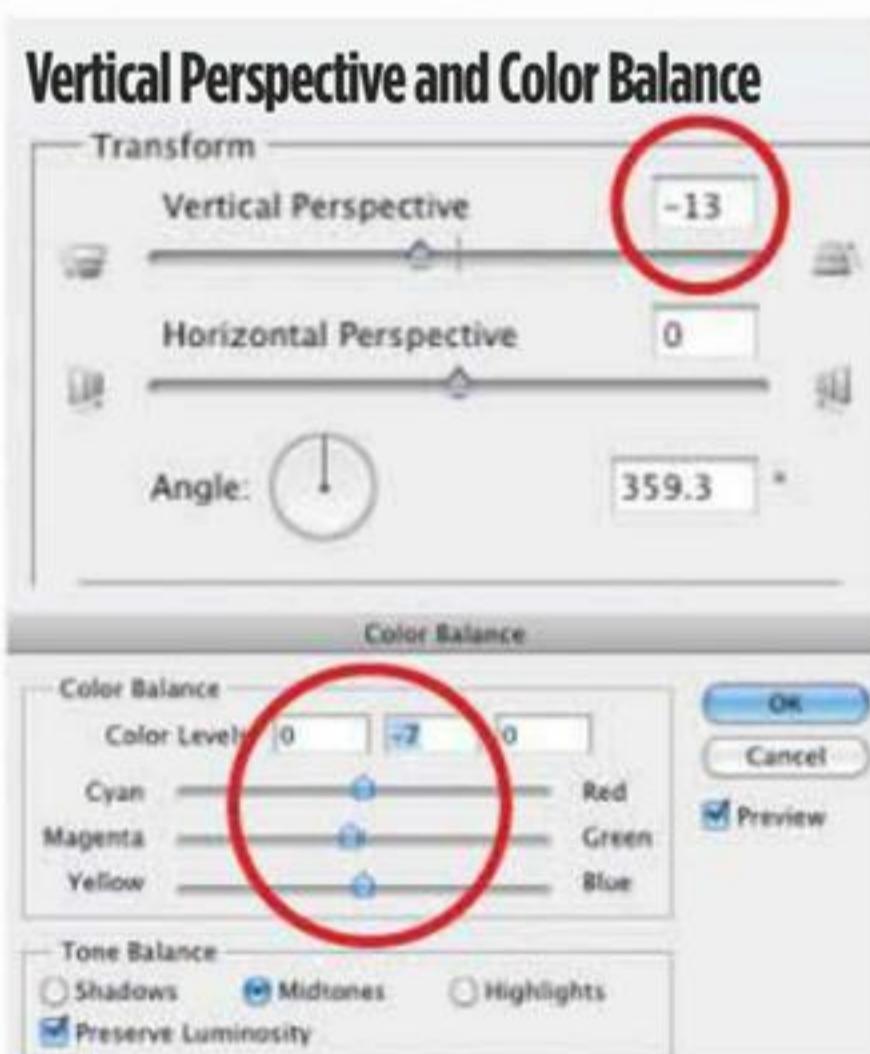
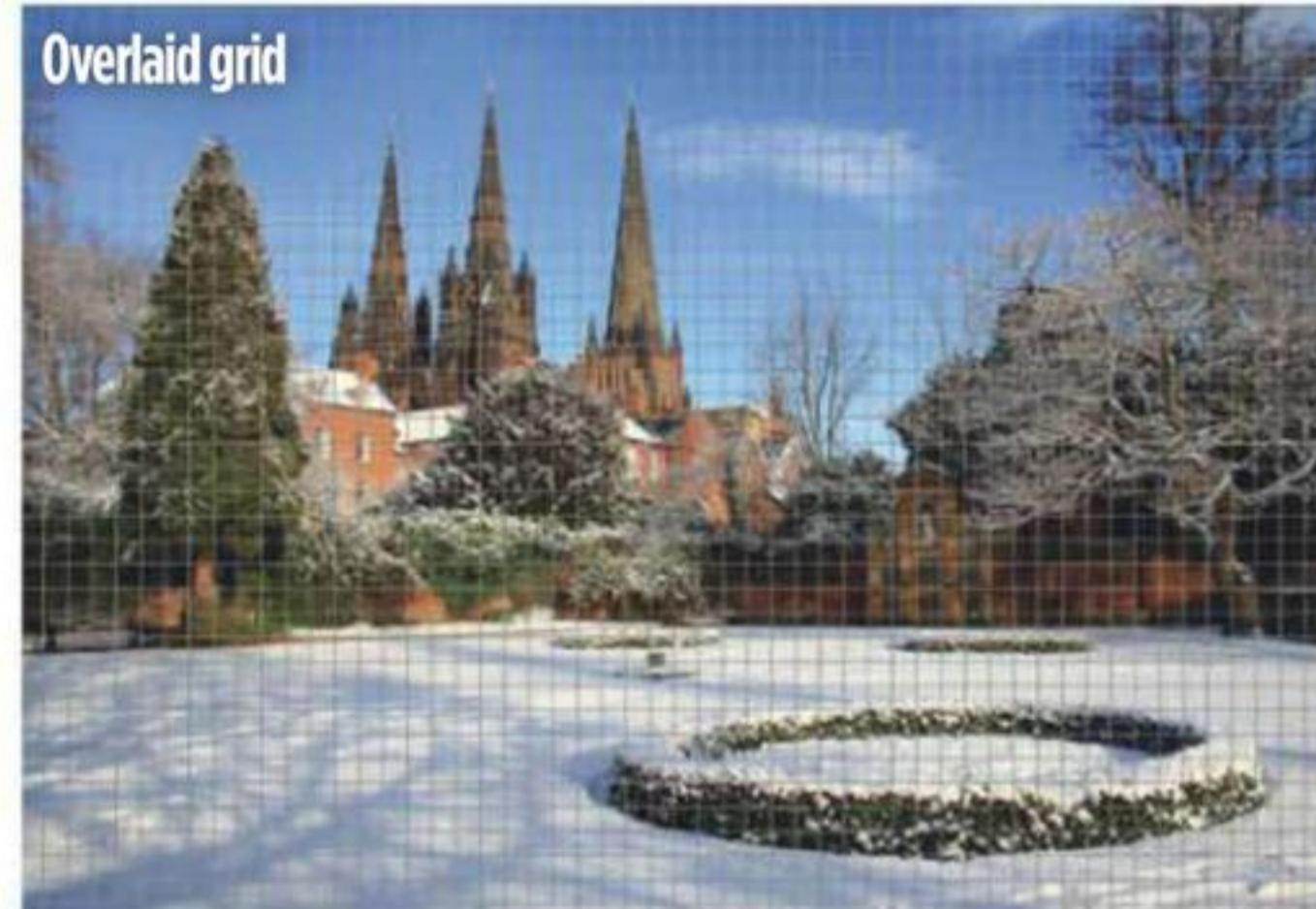
## Memorial Gardens

Annette Rubery

Canon EOS 1000D, 18-55mm, 1/1000sec at f/4.5, ISO 200, filter

**THIS** is very nice composition showing some gardens within the context of their position in the town of Lichfield, Staffordshire, with the spires in the background, snow on the ground and a wonderful blue sky. It's the kind of picture you might see on a Christmas card, and Annette has made a nice job of it.

The only thing that bothers me slightly is that the camera is looking up, making the spires and the door in the garden wall lean



outwards. With the grid overlaid you can see how much it leans, but it is easily fixed in Photoshop or other applications using the lens-distortion controls. Here I've used Vertical Perspective controls to bring the verticals into line, and a touch of rotation as the camera wasn't 100% level. You can see the distortion in the resultant image edges.

Next, I've added a bit of magenta to the midtones to take the cool edge off the sky and to warm up the colours in the brickwork. The final act is to trim the ends of the long thin image to create a squarer, more comfortable frame – with a 6:8 medium-format-style crop. It's a very nice picture, Annette, and you win my picture of the week.



**'With the spires, the snow on the ground and wonderful blue sky, it's the kind of picture you might see on a Christmas card'**



PICTURE  
OF THE  
WEEK

How to  
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your  
pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

CAMLINK



WIN

Every reader whose picture is chosen to appear in *Appraisal* will win a Camlink CMP1 walking stick monopod worth £19.99. The three-section collapsible walking stick monopod features a wrist strap, ergonomic handle and includes a nifty little compass into the bargain. To find out more about Camlink products, visit [www.camlink.eu.com](http://www.camlink.eu.com)



## Sudbury Hall

### Mark Sykes

Nikon D70, 24-70mm, 4secs at f/13, ISO 200, tripod, flash, shutter-release cable

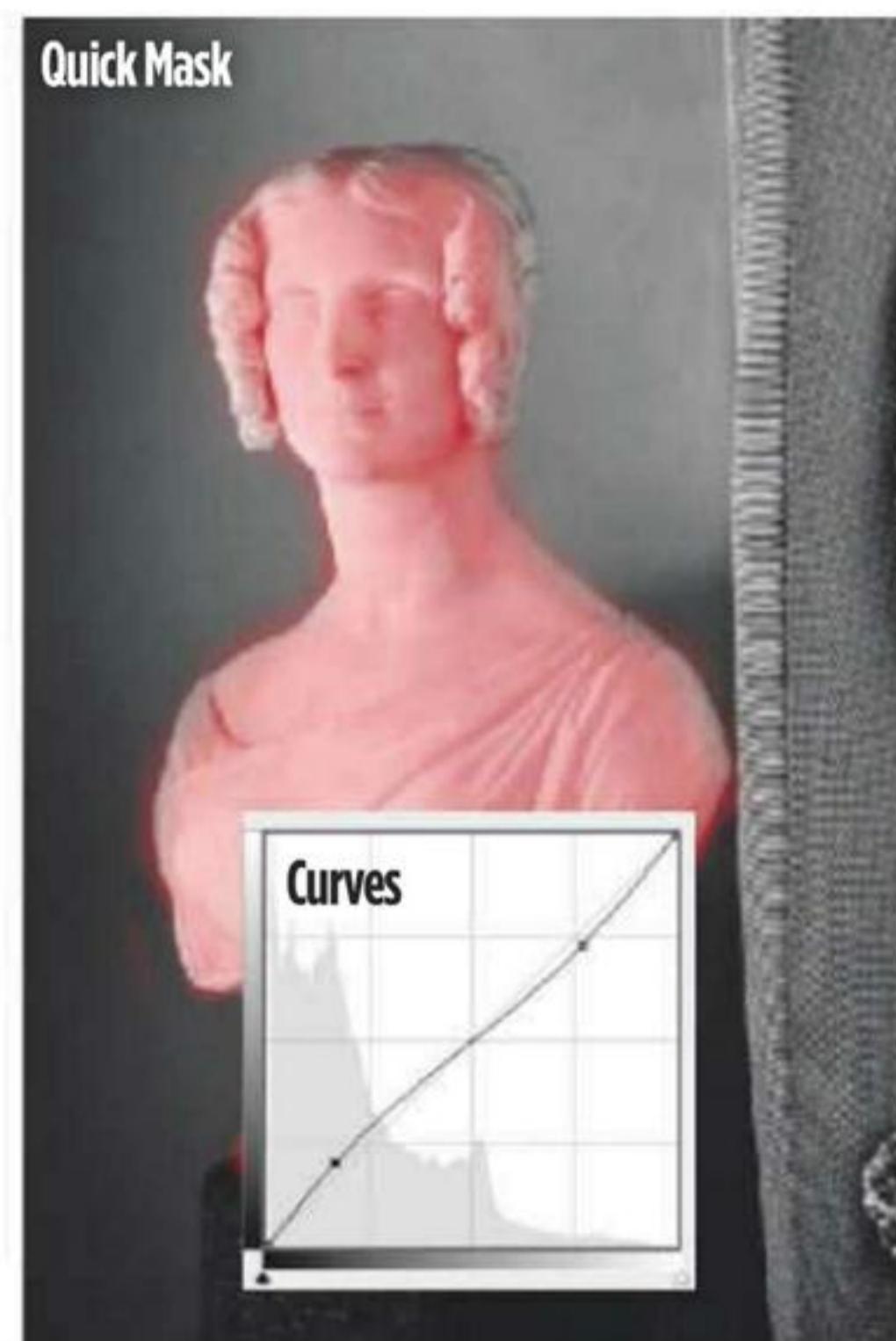
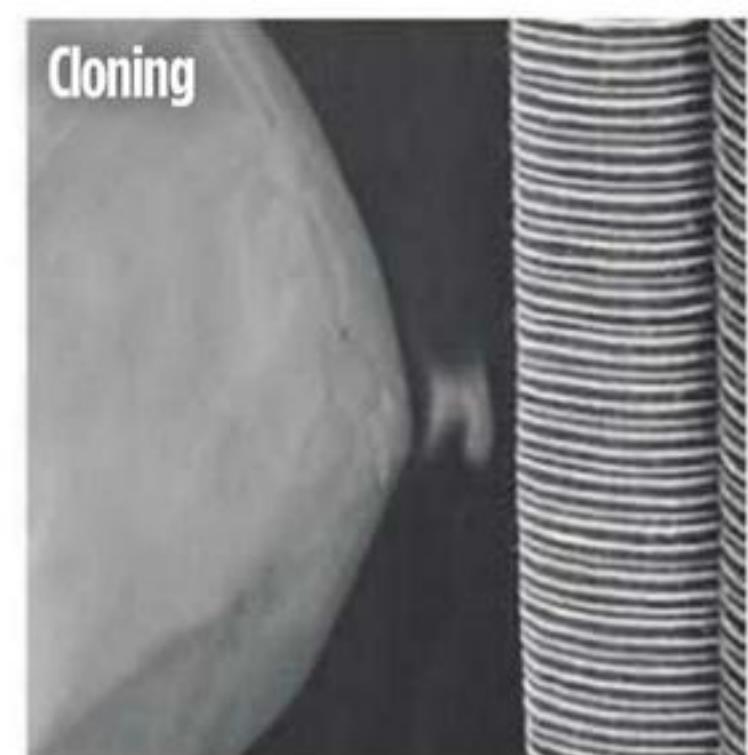
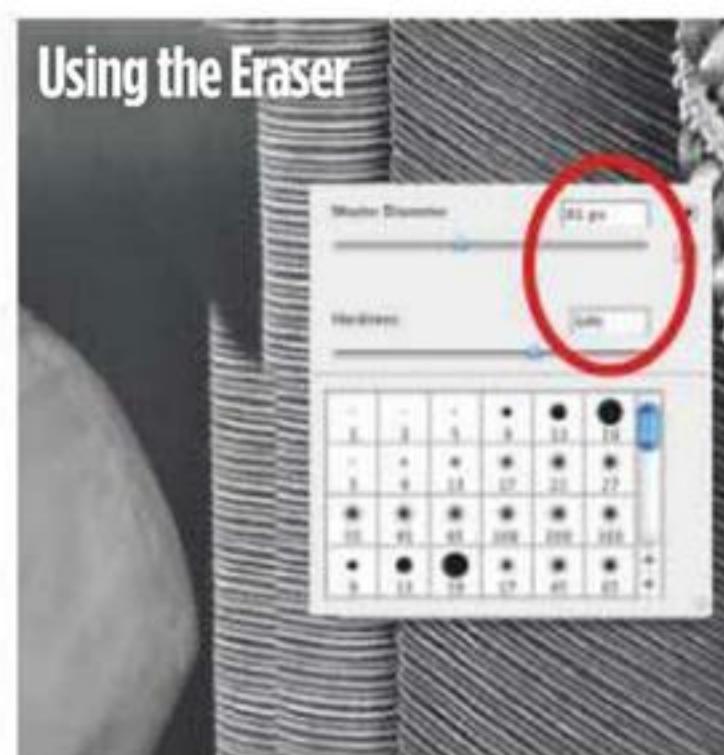
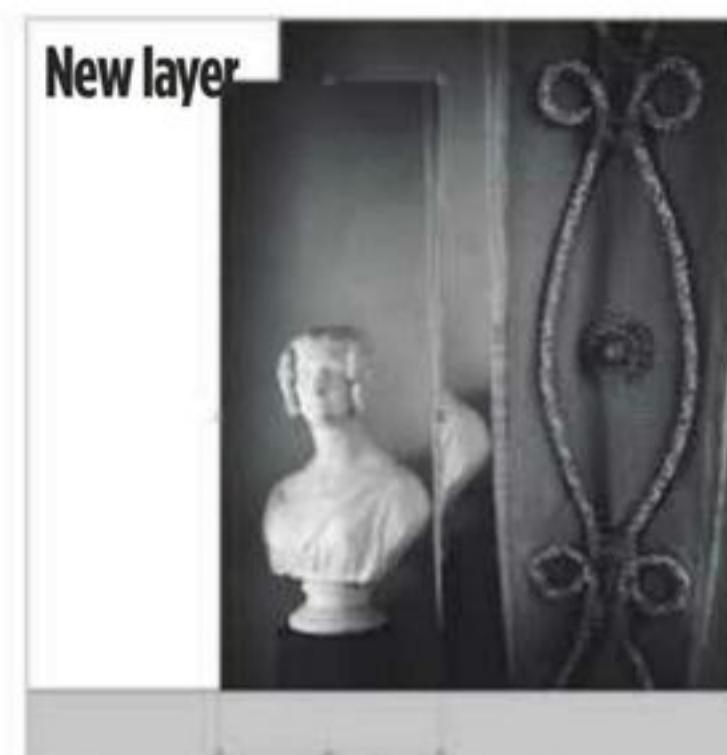
**MARK** has sent me some interior shots of stately homes, such as this one from Sudbury Hall in Derbyshire. I love the way he split the frame in two with the curtain, and the b&w treatment works very well, too. What rankles is that there isn't quite enough space between the curtain edge and the bust. Given the lengths Mark went to with his framing, and the fact he has worked on each side of the frame in software to create a balanced exposure, that gap shouldn't matter – but it does. The bust is too close to the curtain, and we need to move it to stop the two sparking across the gap.

Fortunately, it's very simple to fix as there are two distinct areas. Using the Rectangular Marquee tool, I drew a box from the top of the picture to the bottom to select the left-hand side of the frame. I copied this and, having extended the canvas, pasted the section back on the original. I moved this to the left a little to create the space I wanted between the curtain and the bust. Obviously, there is curtain included in the pasted section, so I used the Eraser tool to remove it. Where I rubbed between the bust and the curtain, a section of the bust reappeared, so I used the Cloning tool, set to small and hard, to copy the background over the top of it.

A similar copy-and-paste exercise was used to extend the left side of the frame – copying a strip of the dark area and pasting it on the blank canvas to increase the space between the bust and the edge of the frame.

To soften the contrast of the bust, I selected it from the background using the Quick Mask tool and then used an inverted curve (where shadows are lightened and highlights darkened) to soften the lighting.

As this is quite a formal shot, with lots of empty space above the subject, I cropped it to 5:4 proportions. This gives the impression that a large-format camera had been used, which would be normal for a shot such as this, and the result a little more gravity.



## Girl in garden

### Peter Brewster

Canon EOS 55D, 50mm, 1/200sec at f/1.8, ISO 100

**AFTER** all that talk about getting things straight with Annette's picture, you might think I'm a maniac for dead-level pictures. And I am, but there is a time and a place for funky angles, too. However, they have to add to what is already a funky picture.

Peter's picture here seems to have no reason to be at such an extreme angle. The girl looks as though she is about to slide out of the garden, and is hanging on to her chair for dear life. I've straightened the shot, adding a bit in the corners to make it fit, to see how the two angles compare, and although the hedge rather owns both views I prefer the level version. It is more obvious what is happening and it doesn't make me anxious for the poor girl's health. Like I said, a funky angle has to have a reason to exist.

**'There's no reason for it to be at such an extreme angle'**

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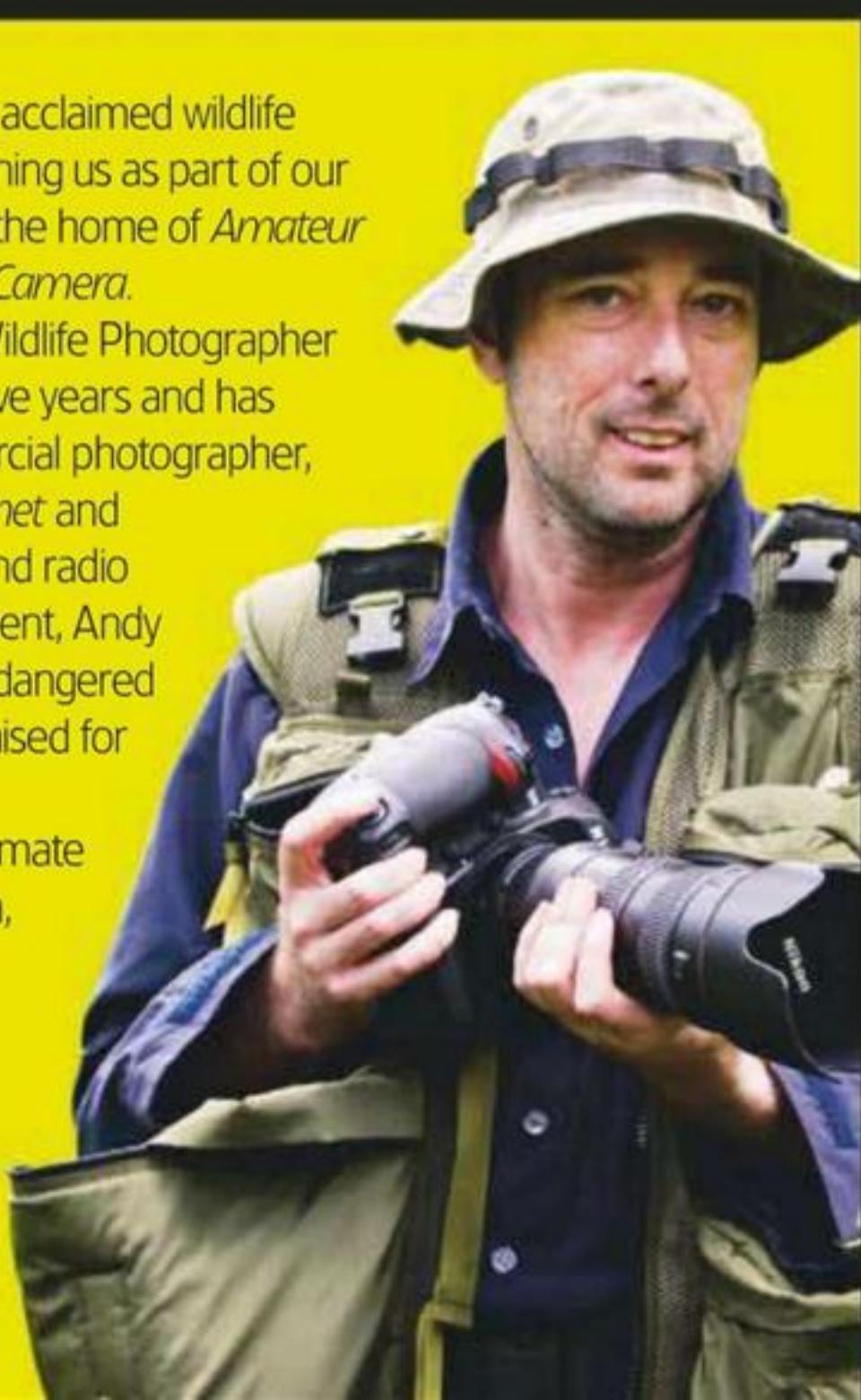
Blue Fin Building, 110 Southwark Street, London SE1 0SU

We are thrilled that internationally acclaimed wildlife photographer Andy Rouse is joining us as part of our photographic seminar series at the home of *Amateur Photographer* and *What Digital Camera*.

Andy has won nine awards in the BBC Wildlife Photographer of the Year competition in seven consecutive years and has enjoyed phenomenal success as a commercial photographer, hosting a series on Channel 5's *Animal Planet* and appearing as an expert on numerous TV and radio programmes. As well as undeniable star talent, Andy also uses his passion to raise money for endangered species across the world, with thousands raised for tigers and gorilla conservation.

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# AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

## Colour Confidence GrafiLite £61.27

[www.colourconfidence.com](http://www.colourconfidence.com)

**TO ASSESS** the colour balance of prints or your computer screen accurately, a continuous daylight-balanced light source is a key asset. Colour Confidence's GrafiLite is compact and portable, with a neat fold-away design that also turns the light on and off. The bulb has a 2,000-lux brightness with an accurate colour temperature, and it has a life of up to 10,000 hours. A spare bulb costs £15.32.

To aid accurate viewing, the light comes with a neutral-grey mat on which prints of up to around A4 in size can be placed. The light sufficiently illuminates those prints in line with the bulb. However, for those who print larger, such as at A3, ideally a second GrafiLite is needed, along with the double mat (£15.26) or a piece of neutral-grey card. The bulb can get a little hot if left on for a while, so care is needed when folding the handle away. However, the GrafiLite is a portable solution to accurate colour viewing. **Tim Coleman**



### The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

## Lexar Echo MX USB stick (from £18.99 to £200)

[www.lexar.com](http://www.lexar.com)

**LEXAR'S** Echo MX USB stick is designed as a portable solution to hold and transfer large amounts of data. There are versions from 8GB up to a staggering 128GB storage, in what is a relatively compact USB stick that measures 60mm long. The interesting design includes a retracting USB port and a capacity meter, which informs you how much data is on the drive in 10% segments. The build quality is a solid plastic, but it does feel a little flimsy. For such large amounts of data storage, something a little tougher is desirable.

The device has built-in software so it is easy and quick to get started, and when left plugged into a computer it performs an automatic back-up of active files. It is in the large capacity and rather speedy transfer speeds that the device is useful, with 1GB of data on average taking approximately 1min 10secs to write and 30secs for transferring onto a computer. This equals a write speed of around 14.5MB/s rather than the 17MB/s quoted by Lexar, which is quick nonetheless. All this comes at a cost, though, because the 64GB model on test here is priced at £105.99.

**Tim Coleman**



**FORTHCOMING TESTS** In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

### Sigma 150mm f/2.8 EX DG OS HSM

Sigma's latest long-focal-length macro lens is ideal for insects and small creatures. We test its abilities.

September

### Olympus Pen E-PL3

The E-PL3 is the mid-range model in Olympus's third generation of Pen cameras and features a new compact design and fold-out screen.

September

### AF-S DX Micro

### Nikkor 40mm f/2.8G

This affordable macro DX lens gives full 1:1 reproduction and focuses down to 16.3cm.

AP 1 October

### Sigma SD1

The SD1's new Foveon X3 sensor produces a 14.7MP image from a triple layer 46MP sensor. We compare its results against rival 14MP and 40MP sensors.

AP 8 October

### Fujifilm FinePix F550

The 16-million-pixel advanced compact camera features a 15x 24mm lens, raw shooting and GPS.

AP 17 September

# PART THREE of AP's guide to raw

# Metering and exposure in raw

In the third part of our raw conversion series, we look at the metering and exposure elements

**EXPOSURE** control is an area where raw files can really show their superiority over JPEGs. Colour and white balance issues can be avoided for most shots by careful planning, but the exposure control offers the ability to manipulate and recover detail in an image that would otherwise be lost in the processing to 8-bit JPEGs.

Although the 12 or 14-bit raw files maintain extra data, a simple conversion will leave the image looking no different from the in-camera JPEG. The exposure controls

in raw software allow you to reveal that data and really optimise the tonal range before the image is outputted or printed.

However, this process has to start before the raw converter. Getting the exposure right in-camera for a raw file can be even more important than with a JPEG, while the process and the metering methods are slightly different. The raw file should not be used as just a fail-safe or an excuse to be sloppy with your camera technique, but as an opportunity to take your images further.



The main Develop workspace in Adobe Lightroom

## METERING

### METERING FOR RAW

Raw files maintain greater tonal latitude than JPEGs, and tones that may register as pure white or pure black on your camera may in fact still have some intermediate value left in them. This means that what may appear burnt-out or lost in shadow on the image may still be rescued and have some detail to it. This is still limited, though, and mustn't be taken for granted. Extreme highlights way beyond the range will still not return and those shadows that are too dark will never reveal detail.

Matrix or evaluative metering modes provide the most even tone distribution for an image and so suit raw capture best on most occasions. However, spot metering and centreweighted settings still have their place in high-contrast scenes when your main subject could otherwise be lost in shadow.

### BRACKET FOR EXPOSURE BLENDING

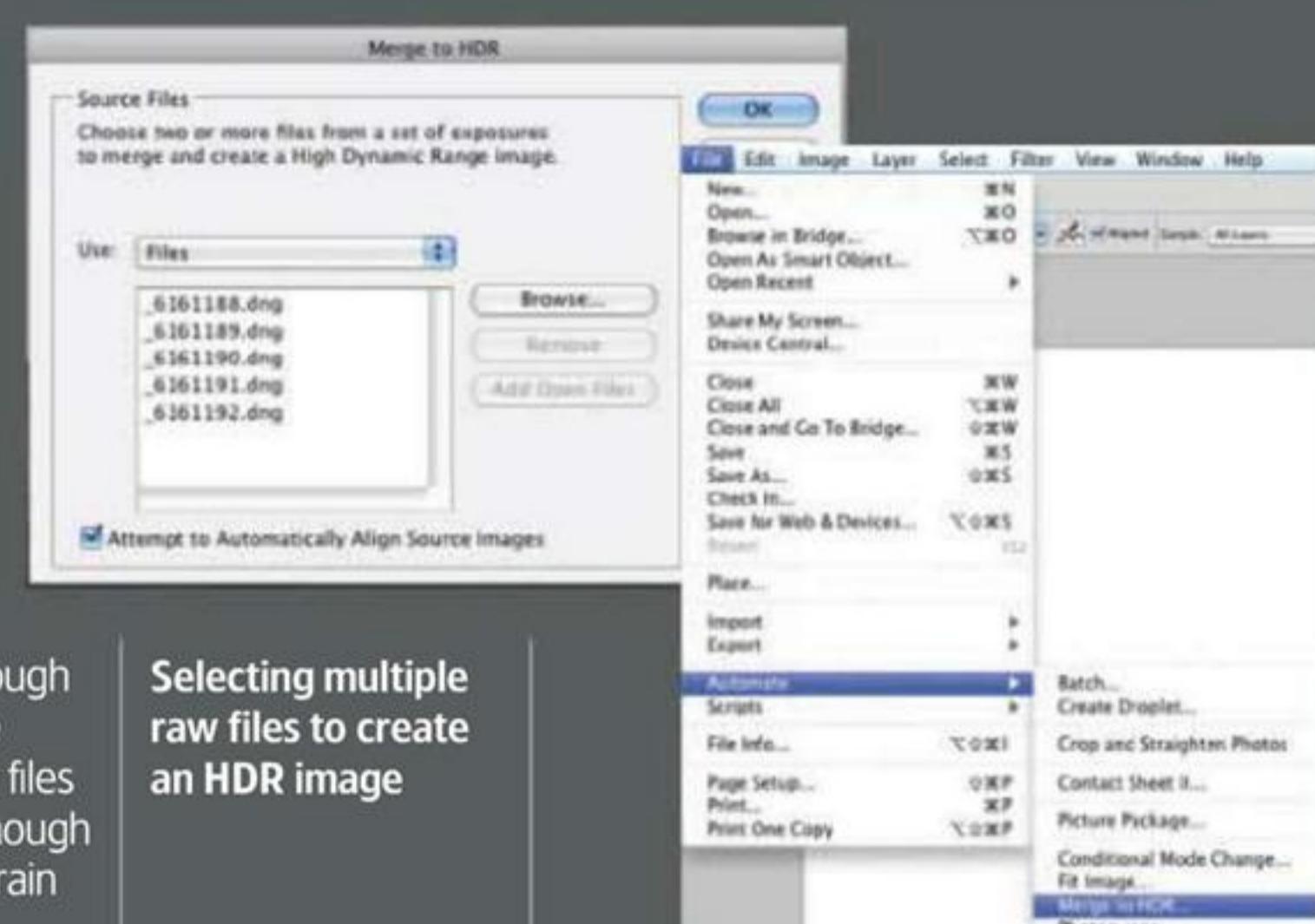
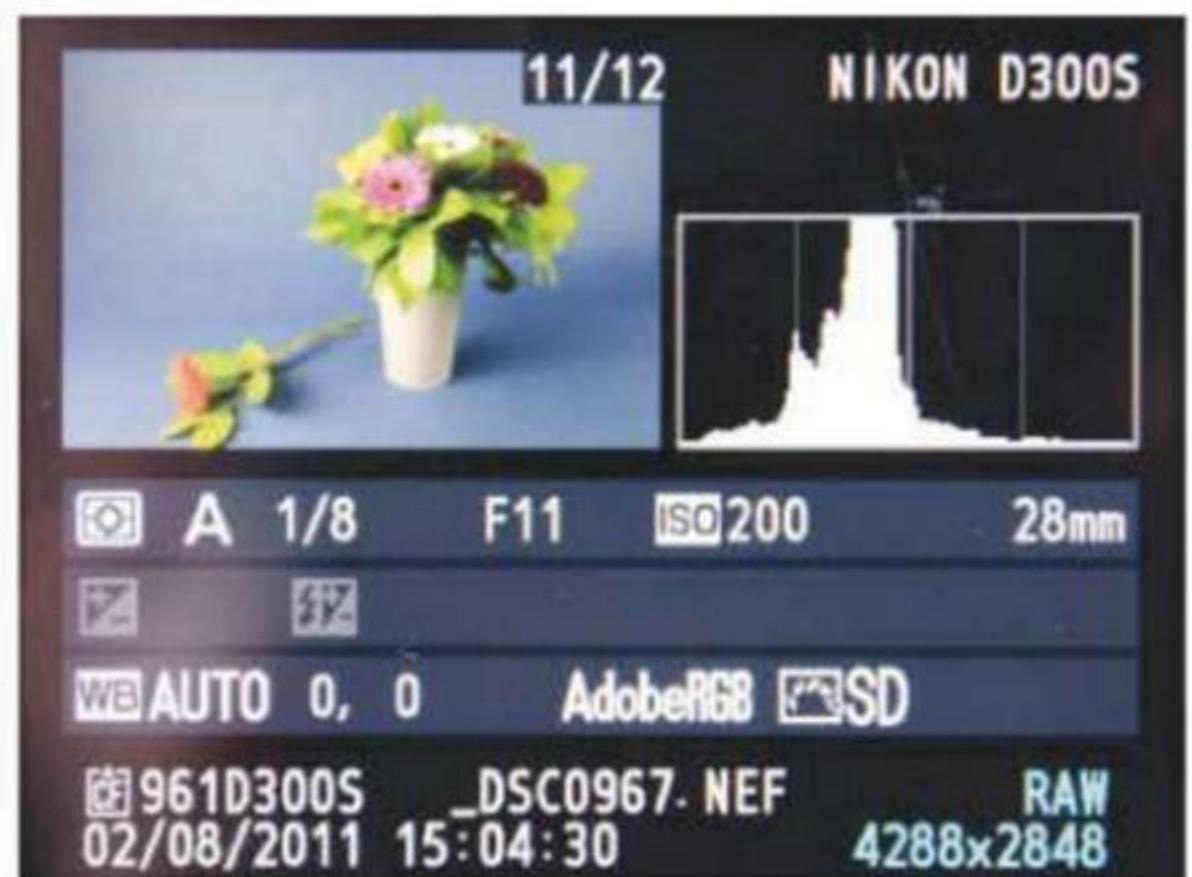
Although raw files are more recoverable than JPEGs, for high-contrast scenes you may still wish to bracket. This allows you to compare the corrections on the different files and discover if your camera produces better results when slightly under or overexposing and then correcting in software. The latest 16-million-pixel sensors in Nikon, Sony and Pentax DSLRs, for instance, offer equally good performance when underexposed by 2 or 3 stops, which allows you to use faster shutter speeds or lower ISO values.

Bracketed raw files can also be used to create dynamic range shots, in the form of HDR or exposure blending through Photoshop or a dedicated program like Photomatix. Using raw instead of JPEG files increases the potential tonal range, although the larger file sizes will put more of a strain on your computer's processor.



## HISTOGRAM

**MONITORING** the highlight warnings on your camera's LCD screen is advised when shooting raw, just as it is for JPEGs, but shadows that are too dark will cause extra noise to appear in the image as they are lightened. Finding the balance between highlight and shadow is therefore important, and viewing the camera's histogram is a way to gauge the exposure. The aim is to produce a full and even tonal curve on the histogram that peters out just before the ends. To ensure the sensor is being used to its full potential, the gap between the white point (on the right) and the end of the histogram should be as small as possible, as any space left is data not being recorded. Use the exposure compensation to adjust the exposure and minimise this distance. A slight bias towards the shadow or black point on the histogram is not a problem, but a central curve is better.



Selecting multiple raw files to create an HDR image

# EXPOSURE CONTROLS



The Preferences panel in Adobe Lightroom with auto tone selected

## AUTO SETTINGS ON OPEN

When a raw file is viewed either in an organiser such as Adobe Bridge or opened into raw conversion software, the program makes a decision as to how it looks. By default, most programs will apply auto tone settings. You may notice that as the preview image fully loads, it changes – which is the effect of the auto modes being applied. You can also select defaults depending on the ISO or camera used. By switching these auto modes off, your files are likely to look flatter and may require more editing time, but it also gives you more control. Should you wish to add the auto setting later, there are auto tone buttons just above the Exposure slider in both Lightroom and Adobe Camera Raw (ACR).

## USING HISTOGRAM IN RAW – CLIPPING WARNINGS

The histogram in your raw conversion software is perhaps the most useful tool you have, as it can guide you to edit the exposure of an image. On a basic level it shows if the image is over or underexposed and whether there is room to boost the levels. For fine adjustment it can help you

maximise the highlights and shadows to produce a full range of tones and even spot colour casts. As the histogram shows data for the red, green and blue channels separately, a dominance of one colour should show a different tone curve from the others, which can then be adjusted for.

The histogram can also be set to display clipping warnings on the image. In Adobe Lightroom or ACR, by clicking on the triangles in the top corners, the highlight and shadow warnings are activated. Now, when the image is adjusted, clipped shadow areas appear as blue and highlights appear as red. This is a useful way of seeing exactly where in your image you are starting to lose tonal information, before then making a decision as to whether to keep it in.

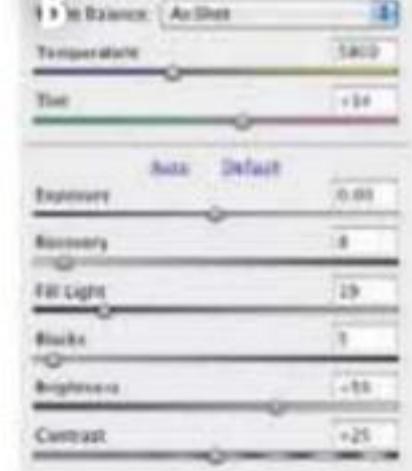
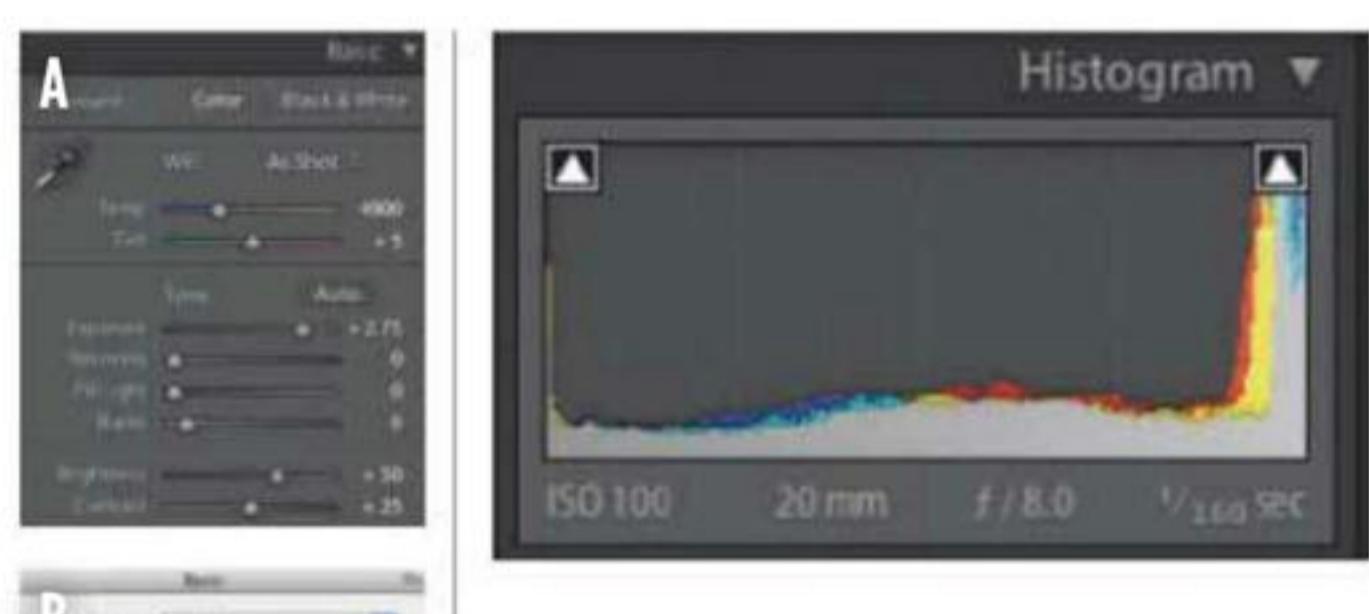
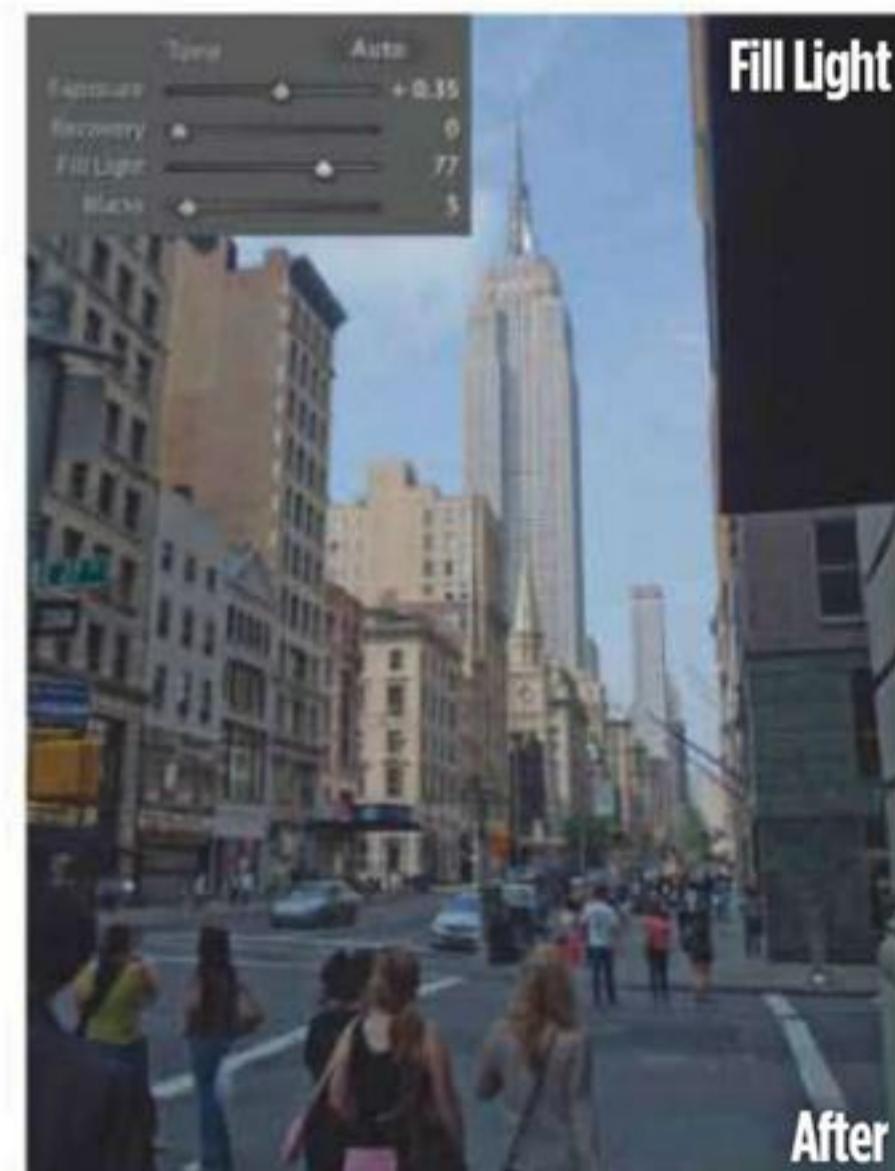
## EXPOSURE SLIDER

The exposure slider works much like the exposure compensation on your camera and its measurements are given in EV. The result of moving the slider is essentially like that of a signal boost or gain control, and it affects the tones in the image equally. Most software will provide a range of  $\pm 4$ EV on the slider, although taken to these extremes it is likely to result in a reduction in quality, especially at +4EV.

When making exposure adjustments to your image, this is the first slider you should use, as it sets your histogram into roughly the right position before making finer adjustments lower down the list. By holding down the Alt key and adjusting this slider, the main image will show in colour only the areas that are overexposed, so adjusting in this way until only black shows is a great method of ensuring that none of the image data is lost.

## RECOVERY, FILL LIGHT AND BLACKS

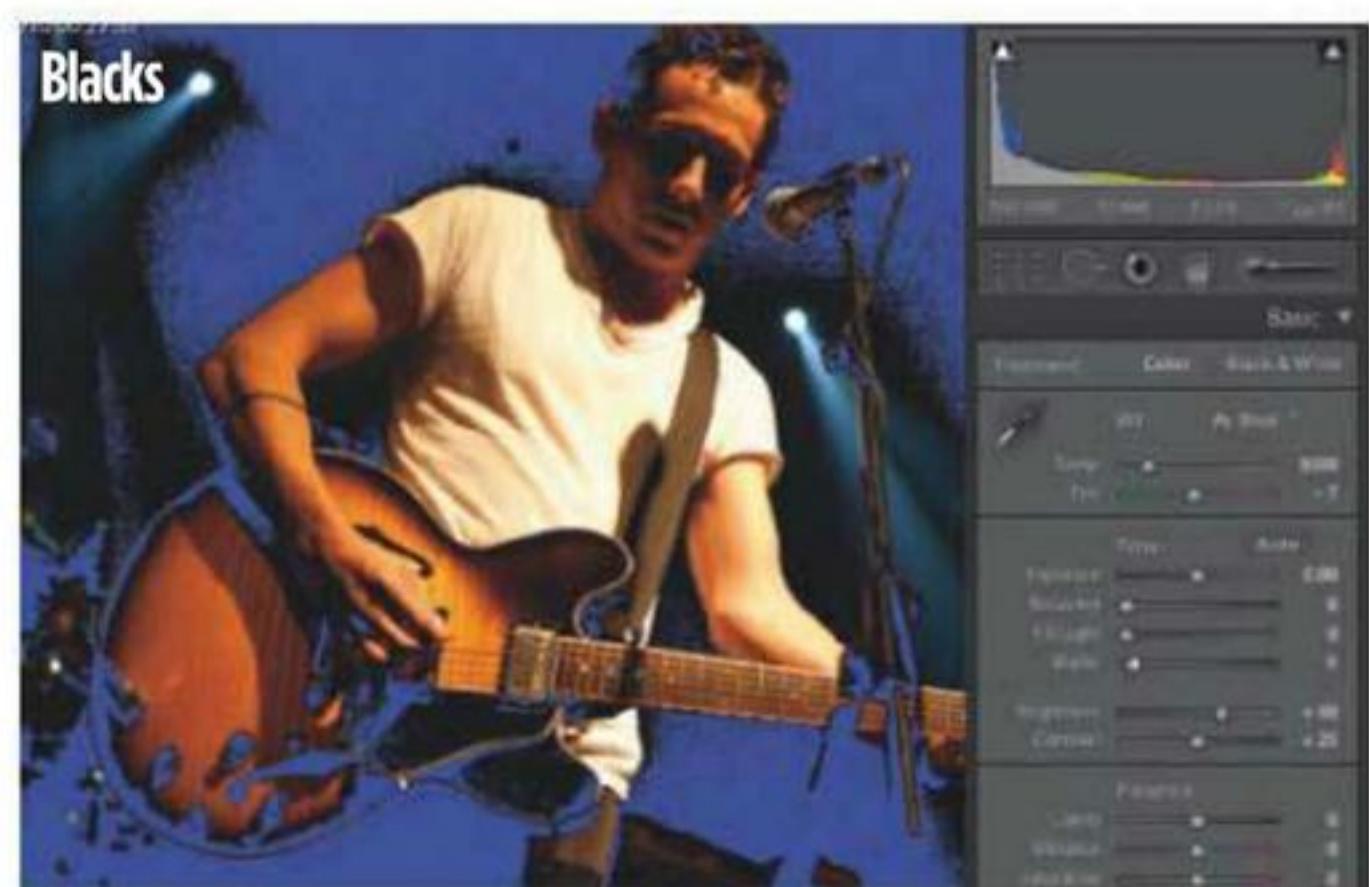
The Recovery, Fill Light and Blacks sliders in ACR and Lightroom work in partnership to adjust different tonal ranges in the image. The Recovery slider works on the highlights and, by increasing its value, the brighter tones will be reduced. This is used to bring detail back into the image for areas that appear to be clipped on the histogram.



A: The Basic exposure adjustment controls in Adobe Lightroom

B: The Basic exposure adjustment controls in Adobe Camera Raw

Below: With the shadow clipping warning selected, pure black shows as blue on the image

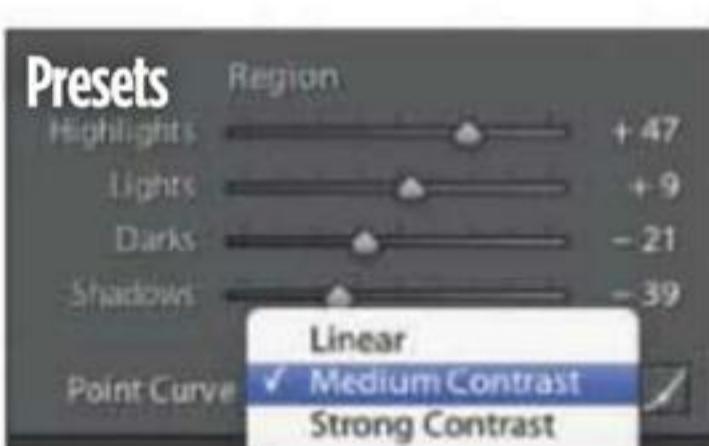
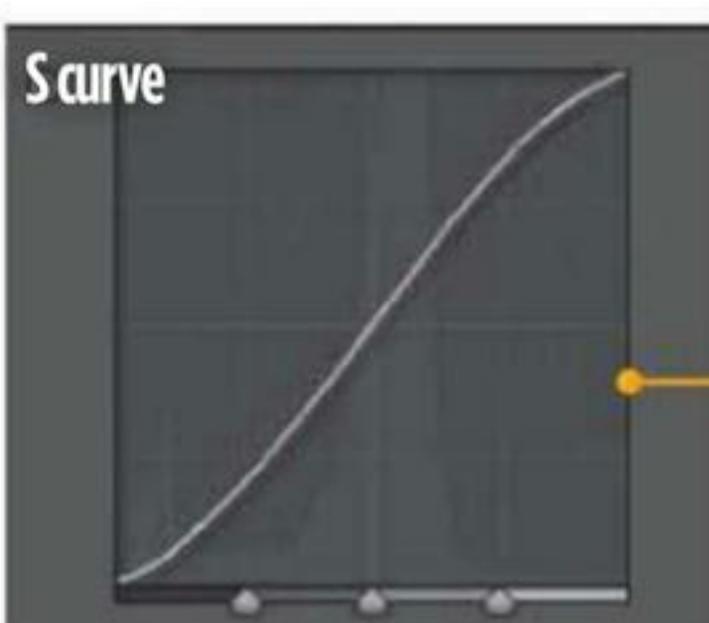
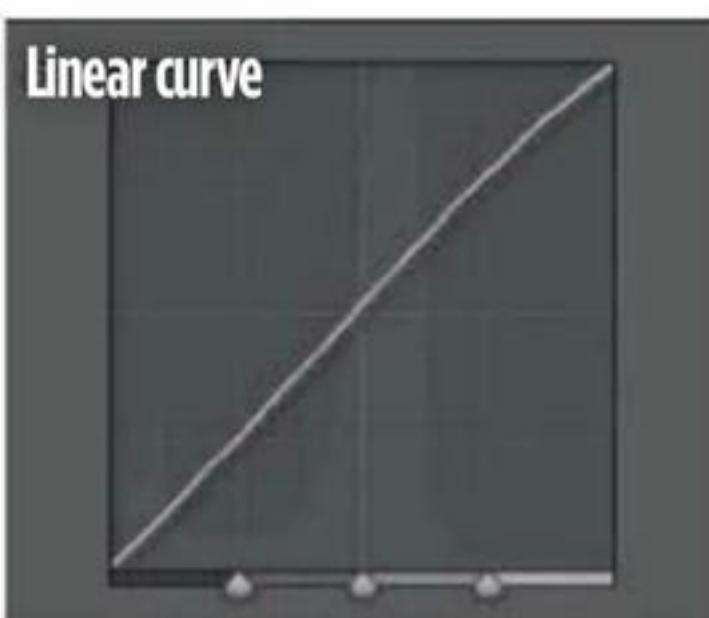
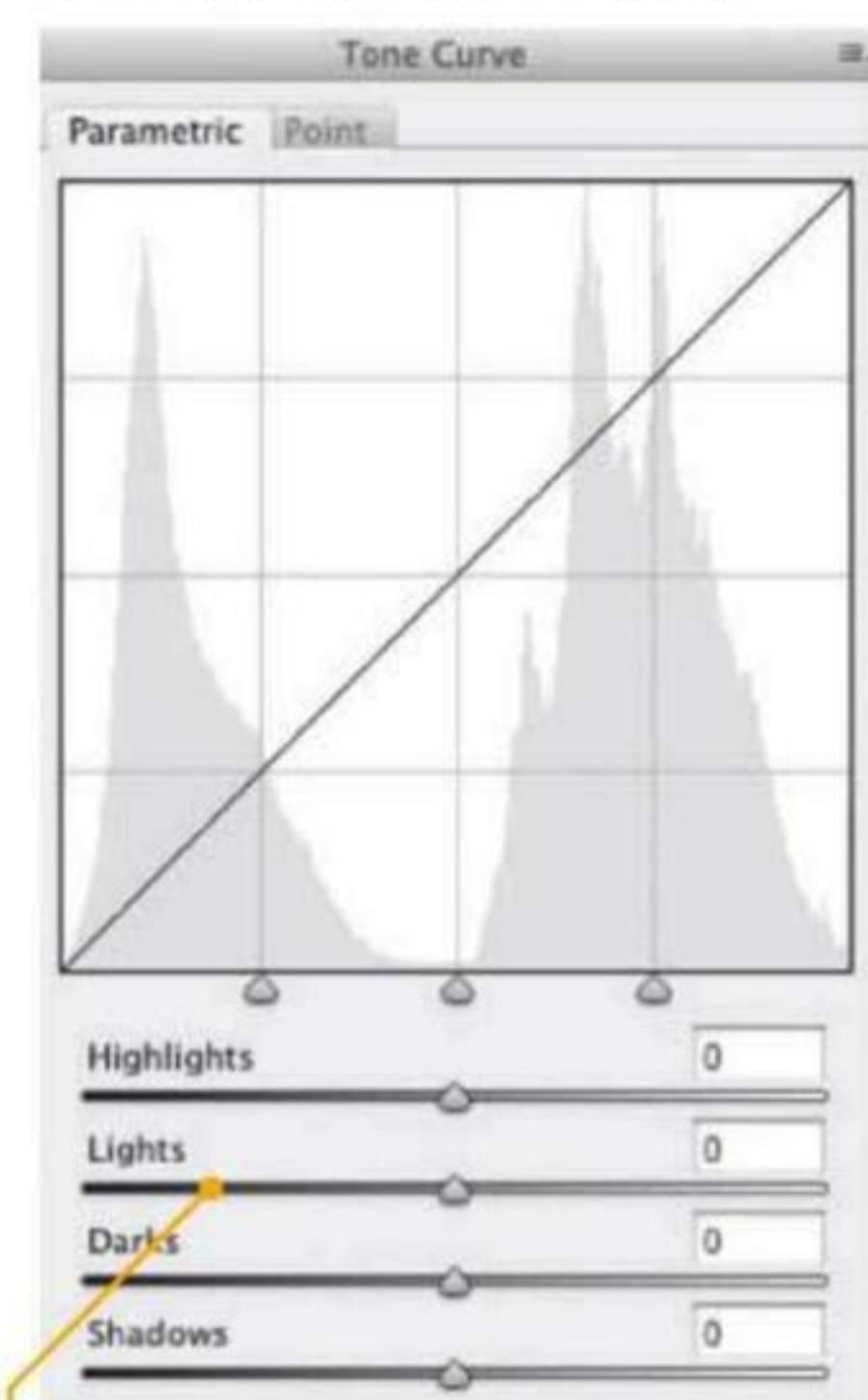


Using the highlight clipping on the histogram or holding Alt on the keyboard while adjusting this slider allows you to see clearly when all the burnt-out highlights have returned. Severely bright sections that cannot be rescued may appear to be recovered, but will not have any detail in this area. If this is the case, it is best to leave these parts slightly clipped.

Visually, the Fill Light slider can have the greatest effect on an image. By increasing the value of the fill light, the darker tones are lightened to reveal more detail without losing any highlights in the process. However, areas that were too dark to register may appear to be brought back but not show any more detail, and in this case noise or a mosaic pattern can start to show and the slider is best reduced slightly to leave these parts in shadow.

The Blacks slider performs almost as a direct opposite to the Fill Light slider on the darker tones. By increasing the slider the tones become even darker, stretching the histogram left without dulling any of the highlights. As with the Recovery slider, the effects can be viewed using the shadow clipping warning on the histogram or by holding the Alt key while adjusting. This will then show in colour only those areas that are too dark.

# TONE CURVE ADJUSTMENT

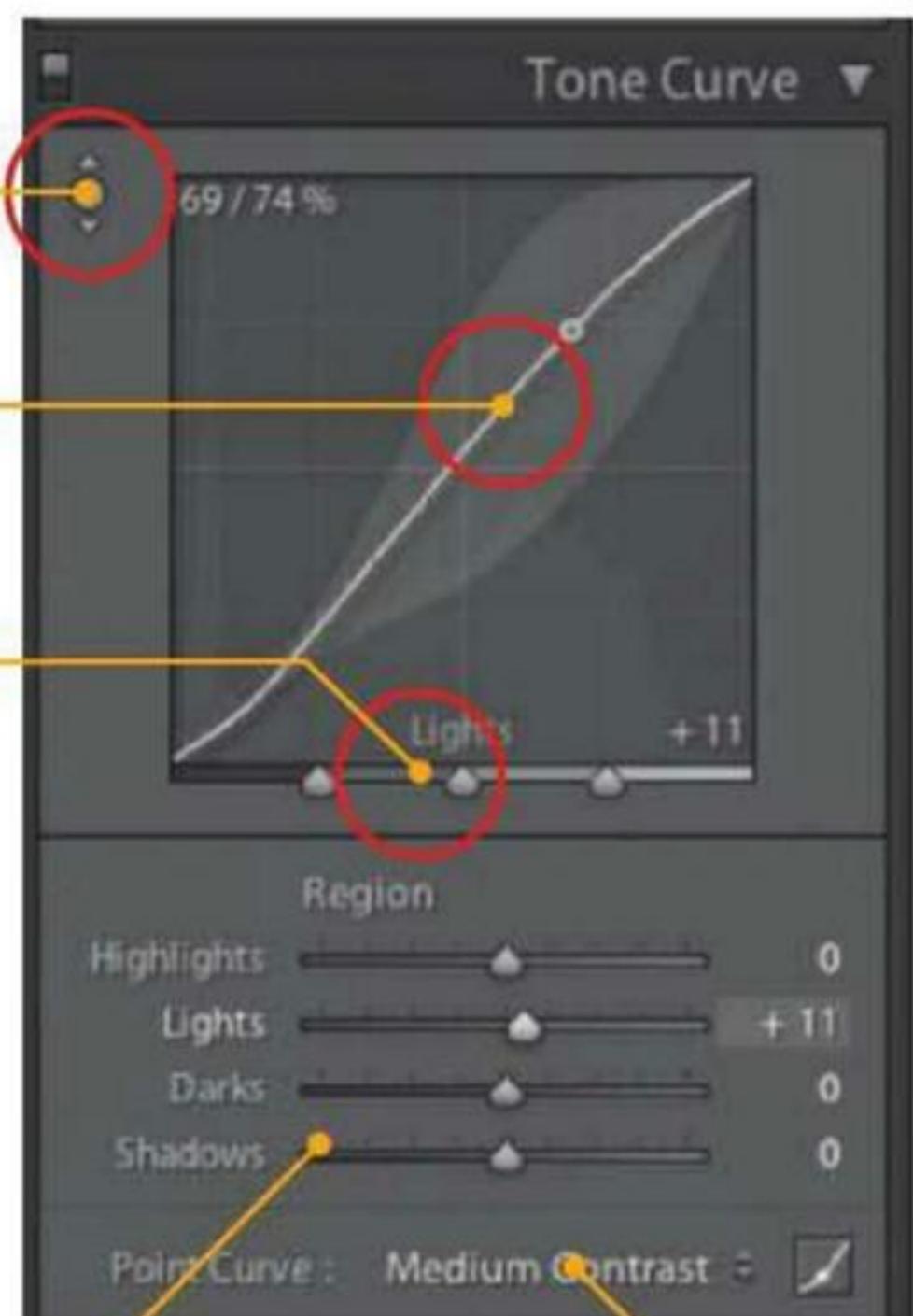


**On-image adjust**  
Allows you to click and drag tones on the image

**Curve control**  
The curve can be adjusted by directly clicking on and dragging the line

**Curve sliders**  
Adjust the tonal range controlled by each of the four sections

**S curve**  
Adjusting the straight (linear) position of the curve into an S-curve shape increases the contrast by darkening shadow tones and lightening highlights



## Curve sliders

These four sliders control the corresponding areas of the curve above and can be an effective way to fine-tune your tones

## Curve presets

Three presets (Linear, Medium Contrast and Strong Contrast) are available for a quick result, or can be a good starting point for more detailed adjustments

## ACR Curves control

The full Photoshop version of the ACR control palette performs all but the direct on-image adjustments of Lightroom



## TONE CURVE ADJUSTMENT

The Tone Curve adjustment will be familiar to Photoshop users and allows the tonal range to be adjusted in a line graph form. An even weighting of tones has a straight line from bottom left to top right, with the tones going from black to white from left to right along the bottom. For a more contrasting image, an S-curve shape is formed by clicking and dragging on the line (higher in the top right and lower in the bottom left – see above). The tone curve in

Lightroom and the full Photoshop version of ACR offer a wide range of adjustment methods for curve control.

The first of these is direct adjustment of the line by clicking and dragging on different points. The three slider controls underneath the graph divide it into four sections – Shadows, Darks, Lights and Highlights – and adjusting these sliders determines the range of each of the sections to be adjusted. The sliders represent the four sections of the graph and as each is adjusted the line on the graph reshapes. This also helps to teach

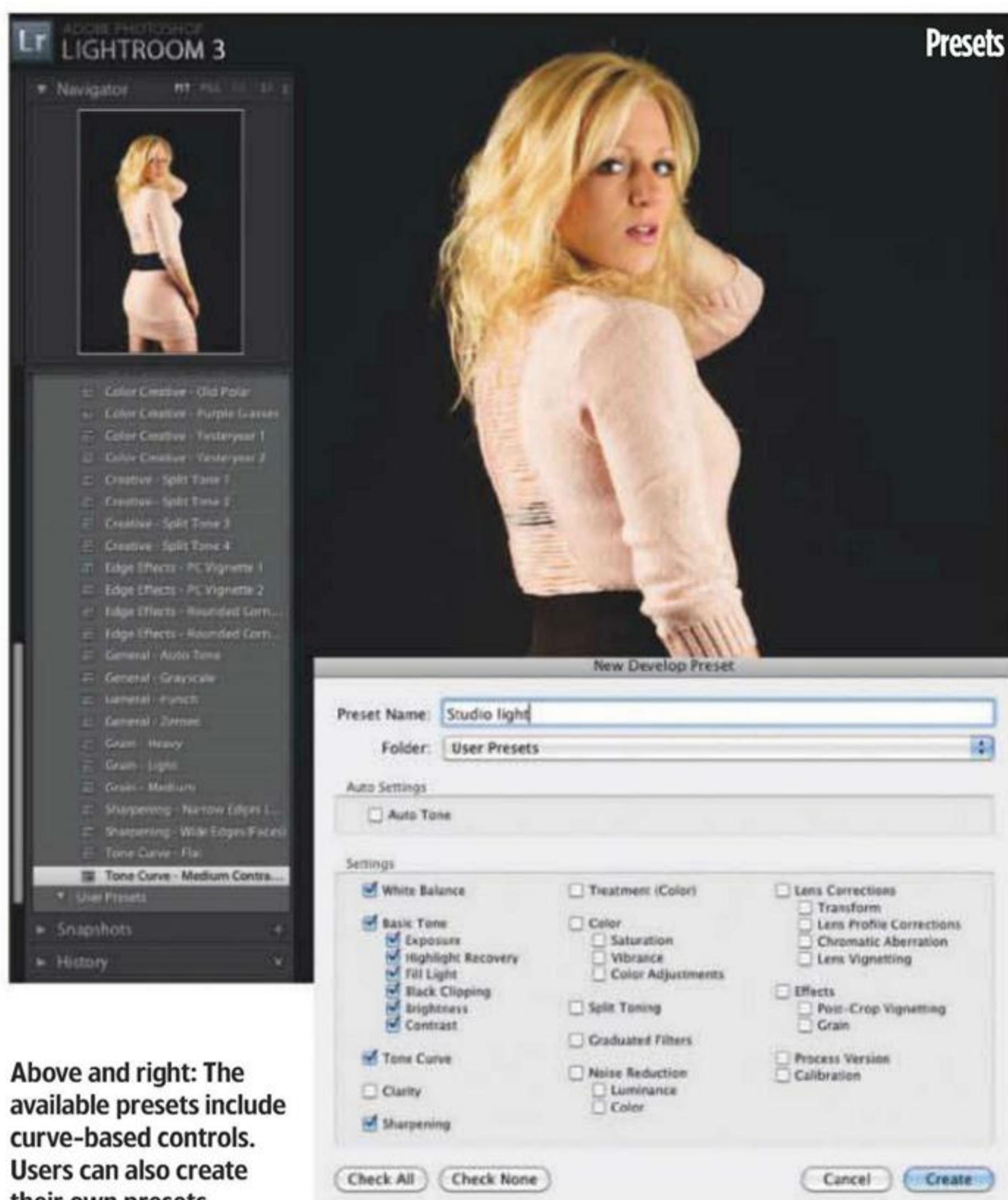
photographers how the tone curve works. A dropdown box allows the curve to be set via a series of presets, including Strong Contrast and Linear.

The final adjustment method, available only in Lightroom, is the cleverest and perhaps the most useful. By clicking on the small symbol to the top left of the graph, you can click and drag directly onto your image to adjust the tones in that section. This means you can click on a skin tone and drag the mouse upwards to lighten, then click on the background and drag down to darken.

# BRIGHTNESS & CONTRAST

**BRIGHTNESS** and contrast will be familiar to anyone who has edited an image, or even adjusted the picture on their television set, and they can be used together to make quick adjustments. Their functions are self-explanatory and perform a relatively crude adjustment compared to the controls available elsewhere. However, slight adjustments to these after using the main exposure sliders can help to achieve the effect without employing the curves controls.





Above and right: The available presets include curve-based controls. Users can also create their own presets

#### PRESETS (LIGHTROOM)

Lightroom offers a wide range of presets in each of its sections. Within the Develop section some of these relate to the exposure and contrast, including Punch and Medium Contrast tone curve. Users can also create their own presets, by making adjustments to an image and then selecting the plus symbol on the preset list and ticking all the required adjustments for inclusion in the preset. This can then be used on other images with a single click.

#### SYNCING EXPOSURES

In a similar way to applying a preset, most raw software allows you to replicate the adjustments that are made to one image to multiple images using Copy and Paste, or the Synchronise command. Once the changes are made to your first image, any adjustment, including the exposure settings, can be copied to all the other files selected. This is handy when working with images taken under consistent lighting, such as studio work. **AP**

#### Syncing exposures



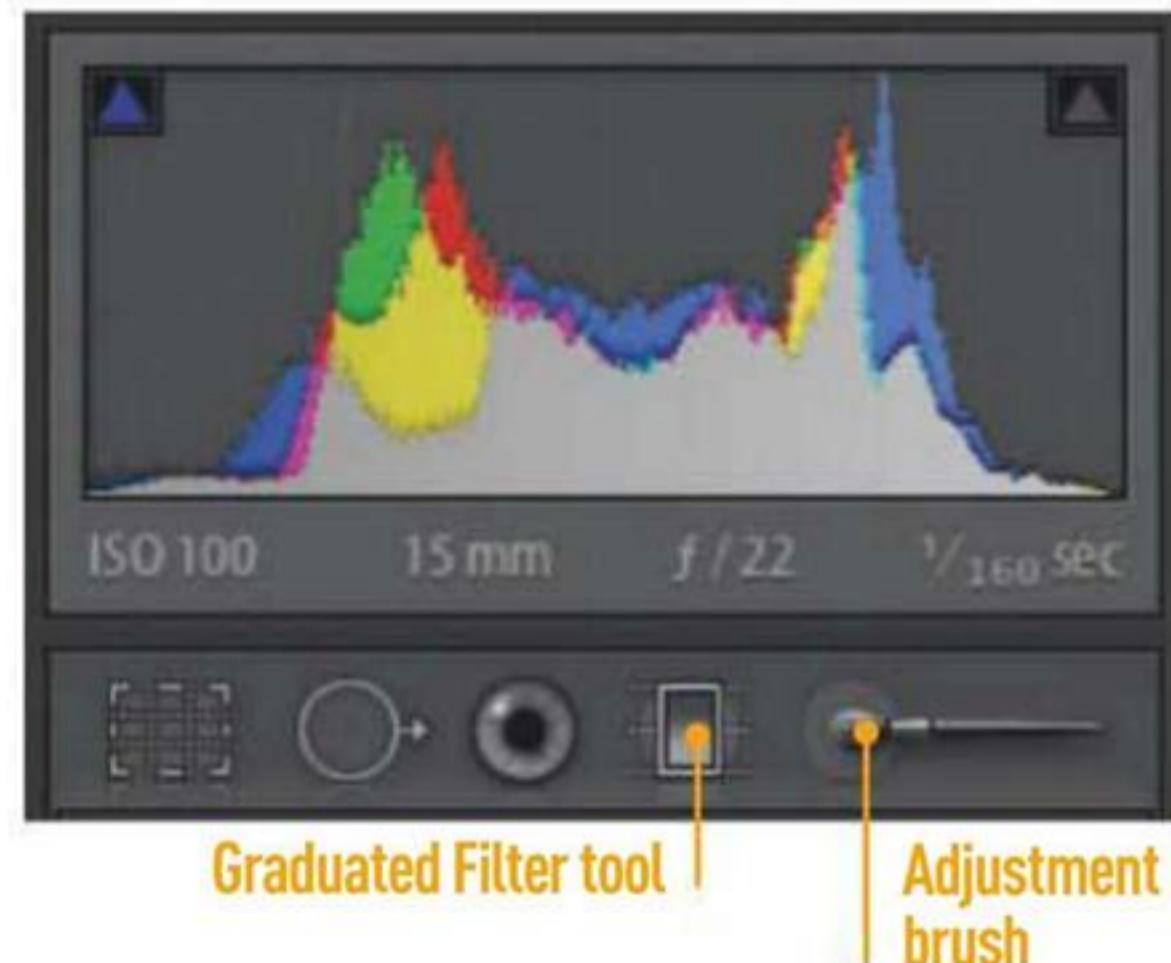
## ND GRAD AND ADJUSTMENT BRUSH

**THERE** are some other functions in raw software that use the exposure controls in a slightly different way and allow for more creative adjustments. Two such functions are the Graduated Filter tool and Adjustment brush.

The Graduated Filter features in many raw programs, including Lightroom and Adobe Camera Raw and, like a neutral density graduated filter placed in front of a lens, it will darken a section of the image by a given number of stops, to equalise the exposure of the sky and the foreground, for instance. The position and the intensity of this filter can be easily adjusted in software and, due to the tonal range and control available in a raw file, it can be very effective provided that detail in the sky is still present.

The Adjustment brush allows a number of the raw adjustment controls to be added by painting over the image, much like a layer mask. In Lightroom, Exposure, Brightness and Contrast can be painted on with one stroke, along with Sharpness, Clarity, Saturation and Color.

#### Graduated Filter



The selection-based tools include the Graduated Filter and Adjustment brush, both of which control exposure

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# Death of the DSLR?

Can a compact system camera now match the performance of a DSLR? We compare the **Sony NEX-C3** and the **Nikon D7000** and investigate how these two types of camera may evolve over the coming years

**Richard Sibley**  
Technical writer



**IN 2008**, Panasonic and Olympus jointly announced a revolutionary new camera system that would rely on a digital rather than an optical view. This new way of viewing the subject and framing an image meant that the micro four thirds system wouldn't need a mirror box, which in turn would allow the rear of the lens to be far closer to the camera sensor and thus greatly reduce the size of the body. At first, many enthusiast photographers

were quick to dismiss the new camera

optical view, saying that a digital display would simply not be of a high enough quality to meet their needs. The small size of the four thirds sensor was also an issue. Although the sensor was used in the Olympus E-series and Panasonic Lumix DMC-L1 and L10 DSLRs, the higher levels of noise compared to APS-C and full-frame sensors concerned some photographers. Consequently, many people rashly dismissed the new system as a fad, or something that would appeal only to consumers and amateurs.

Three years on, there have been 17 micro four thirds-system cameras released, with Samsung and Sony also launching their own compact systems that use larger APS-C-sized sensors. Samsung and Sony now feature four NX and three

## AT A GLANCE

### Nikon D7000

- 16.2-million-pixel CMOS sensor
- ISO 100-25,600
- New 2016-pixel metering sensor
- New 39-point AF system
- Full 1080p HD video capture
- Street price around £1,100 (body only)

### Sony NEX-C3

- 16.2-million-pixel CMOS sensor
- ISO 200-12,800
- 7 new picture effects
- 3D Sweep Panorama
- Street price around £450 incl 18-55mm kit zoom lens

NEX cameras in their respective ranges. Compact system cameras (CSCs) are now providing the largest level of sales growth in the photographic market. With the Pentax Q system imminent, and the fact that it is widely anticipated Nikon will soon release its own CSC, this is an area of the photographic market that is developing rapidly. Enthusiast and professional photographers no longer dismiss such cameras as they once did.

With improvements to the electronic viewfinders and image sensor design, many photographers are starting to come around to the idea that CSCs may, in fact, be preferable to using a DSLR. The Sony NEX-C3 and Nikon D7000 are good examples of each camera type. Both use very similar 16.2-million-pixel APS-C-sized sensors, and the image quality, particularly of raw files, is comparable. However, big differences exist in both the size of the cameras and their price, although the major change is in how the cameras handle.

Using the Sony NEX-C3 and Nikon D7000 as examples of their respective CSC and DSLR fields, I will be taking a wider view of the compact system versus DSLR debate. I will not just be investigating how the two cameras compare, but also drawing on other models, such as the Sony Alpha 55 SLT, to see how cameras may evolve over the next couple of years.



## FEATURES

They may look different, but at their core the Nikon D7000 and Sony NEX-C3 aren't all that dissimilar. Both have the means to produce the same end result in terms of image quality, although how they approach that goal is different.

At the heart of both cameras is a 16.2-million-pixel Sony IMX071 CMOS sensor. This sensor was discussed in depth in AP 30 April, when Professor Bob Newman looked at its properties, and we tested how it was implemented in the Nikon D7000, Sony Alpha 55 and Pentax K-5 (AP 30 April).

Despite having the same base sensor, the D7000 and NEX-C3 have different filters mounted in front the sensor and different processing engines and algorithms. These differences mean that while both cameras produce similar images, each has its own characteristic look.

The differences in processing mean that the ISO sensitivity settings also differ – ISO 200-12,800 in the NEX-C3 compared with ISO 100-25,600 in the D7000. However, the ISO 12,800 and 25,600 of the D7000 are, in fact, extended settings, with the base standard sensitivity actually ISO 100-6400. In practice, the slight differences in the sensitivity range should have little impact, and only those photographers wanting a very slow shutter speed, or to shoot at an extremely large aperture on a bright day, will be swayed by the 1EV difference between each camera's slowest sensitivity.

A 1EV difference also exists between the maximum shutter speeds, with the NEX-C3 offering 1/4000sec and the D7000 1/8000sec. Again, this may be an issue if you wish to shoot portraits at f/1.8 on an extremely bright day, but for the most part it shouldn't be too much of a concern.

These days it is very rare that we see a camera, be it compact or DSLR, that has a poor metering system. While some may find some backlit scenes more difficult to deal with than others, or need a slight EV adjustment to make the images suit a photographer's particular taste, for the most part evaluative metering systems



results. Both the 49-zone metering system of the NEX-C3 and the statistically impressive 2016-pixel metering system of the D7000 produce excellent results that look almost identical.

With both cameras having an array of different image styles, sharpening and noise-reduction features, both are capable of producing great images straight from camera, as well as when converting raw files. While the D7000 and NEX-C3 are very different shapes, ultimately the image processing, electronics and engineering are similar on both cameras. After all, the NEX-C3 shares its image-processing technology with Sony's own Alpha series of DSLRs. Therefore, the suitability of the NEX-C3 for enthusiast photographers comes down not to the way that it creates images, but rather to its autofocus system, the way images are composed and the camera's build and handling.

## BUILD AND HANDLING

It is in the handling of the cameras that the biggest differences are found. With a body the size of a large compact camera, but with interchangeable lenses, the Sony NEX-C3 seems the more revolutionary of the two cameras. But in truth, it is comparable to a rangefinder camera; after all, rangefinders are smaller in size than a DSLR, have the ability to change lenses (which are also generally smaller than those for a DSLR) and lack a mirror box. In comparison, the size and design of the Nikon D7000 is largely the same as most SLR cameras that have gone before, obviously accounting for modern materials and technological advancements.

With fewer direct controls (which are poorly labelled), it can be a little slow to change shooting settings on the NEX-C3 compared to the D7000. The DSLR is littered with buttons, offering direct and faster access to all the camera's shooting and exposure settings, including those that are less commonly used. You do have to question exactly how much time is saved, and over the course of a day's shooting it is not likely to amount to a lot. However, slower access does mean you are more likely to miss that decisive moment as you struggle, say, to find

**Both cameras use the latest Sony IMX071 sensor, which is particularly good at recovering shadow detail – as demonstrated here with an image taken on the D7000**

the option to switch on continuous shooting mode. That said, if you largely take scenic landscapes or portrait images, the chances are that a few extra seconds of operation are not going to be a concern.

Despite fewer direct controls, the NEX-C3 does have its advantages, namely in the size of its body. Being small and light makes it perfect for carrying on your shoulder all day, and when it comes to packing the camera and lenses it all fits into a smaller bag than would be required for the D7000. But there is a catch: as the NEX-C3 uses an APS-C-sized sensor (just like the D7000), its E-system lenses are not much smaller than the Nikkor lenses for the D7000. The two most common lenses for Sony NEX cameras are the 16mm f/2.8 pancake lens and the 18-55mm f/3.5-5.6 zoom kit lens. Both of these are small and light, but when the kit lens is compared to the 18-55mm Nikkor kit lens, it isn't that much smaller considering the difference in size between the two camera bodies (see the image on page 57). To get much smaller lenses, the camera sensor also needs to be smaller, which is one of the reasons why the micro four thirds system is so popular.

A clear comparison can be made between the 18-200mm optics for both cameras. They are virtually identical in size, with just a few millimetres separating the two, but when mounted on their respective cameras the lenses look very different, with the Sony 18-200mm lens completely dwarfing the body of the NEX-C3. The weight of the Nikon D7000 DSLR body, though, helps to balance the weight of the Nikkor 18-200mm optic, and the camera and lens combination do not look out of place. Compare this to the

## Nikon D7000



## Sony NEX-C3



NEX-C3 and E-series 18-200mm lens, which is more a case of a camera attached to a lens, rather than a lens attached to a camera. With these larger lenses, the NEX-C3 becomes a little more unwieldy and many photographers have made an issue of this. The fact is, though, that the NEX-C3 is certainly no more difficult to handle than a budget DSLR with a 300mm f/2.8 lens attached.

There are obvious comparisons to be made between the NEX-C3 and a rangefinder camera, and this even goes as far as to the type of photographs that can be taken. Like a rangefinder, the size of the NEX-C3 makes it ideal for travel, documentary and street photography, as it is small, light and more discreet than a DSLR. Of course, there is no reason why you can't take sports photographs using the NEX-C3; the point is that, as with a rangefinder, it isn't necessarily the best tool for the job.

As for the D7000, its handling makes it suitable for all types of photography, with its more substantial handgrip making it easier to use with large lenses without becoming unbalanced. Of course, the main factor that makes the D7000 more suitable for action and sports photographs is its phase-detection autofocus system.

## AUTOFOCUS

Without a mirror to reflect a proportion of light onto a phase-detection AF sensor, compact system cameras, including the Sony NEX-C3, must rely on a contrast-detection AF system. Contrast-detection AF is traditionally a slower method of focusing, with the lens having to move back and forth to detect the highest point of contrast, and therefore focus. Contrast-detection AF systems are also slower when using continuous AF for moving subjects, and as they rely on there being contrast in the scene to focus. Compared to a phase-detection system, contrast-detection AF can also struggle to accurately focus in low light.

With a phase-detection AF system, then, you would expect the Nikon D7000 to be significantly faster to focus than the NEX-C3 in both single and continuous AF mode – and it is. However, whether this faster system is really of benefit depends on the type of photography you are doing. For scenic landscapes, still-life images, architecture, macro images and even candid shots, the chances are there won't be any real advantage in using the D7000 rather than the NEX-C3.

In the past year there have been significant improvements made to contrast-detection AF systems. Panasonic's Lumix DMC-GH2 has led the way in the field by increasing the readout rate from the sensor and increasing the power of the image processor. Combined with fast AF motors, this allows the GH2 to quickly detect the highest point of contrast and focus. In fact, when we tested the GH2 (AP 5 February), it proved in many cases to focus faster than phase-detection AF systems.

While the autofocus system of the NEX-C3 is undoubtedly better than that of

## Sony NEX-C3



In their standard colour modes, the images from both the NEX-C3 and D7000 are virtually identical

## Nikon D7000



**'In the past year there have been significant improvements made to contrast-detection AF systems'**

the NEX-C3, whether or not photographers will see any advantage in using it will depend on their particular style of photography.

## VIEWFINDER AND LIVE VIEW

The most frequent complaint that we hear about CSCs concerns the lack of an optical viewfinder. I too was hesitant when I first heard about the first CSC fitted with EVF, the Panasonic Lumix DMC-G1, but after using that camera and the subsequent Panasonic, Olympus, Samsung and Sony models with electronic viewfinders (EVFs), I can now see the huge advantages they offer. Being able to see immediately the effects of applying exposure compensation, or looking at a magnified view when manually focusing, are useful features of EVFs. The technology does take time to get used to, but EVFs have come a long way from the black & white, low-resolution versions that used to appear on video and bridge cameras.

It is surprising that, as yet, Sony has not introduced an EVF for its NEX-system

cameras. The NEX-C3 is reliant on using live view on its rear screen for composition, in much the same way as a compact camera. The purist in me would love to be able to say that when using the NEX-C3 I missed the viewfinder of the Nikon D7000, but the truth is I wasn't conscious that I was not using a viewfinder. In fact, one of the things I like about the NEX-C3 is the articulated screen, which makes it easy to shoot at low angles and viewpoints that would otherwise go unexplored.

With no articulated screen on the D7000, taking such images relies on using the camera's live view and getting down far lower to the ground, which was awkward on occasions. However, as you would expect, most of the time I used the optical viewfinder, which was bright and clear when used for composing images.

Manually focusing with both cameras is very different. In manual focus mode, a quick turn of the lens attached to the NEX-C3 switches live view to a magnified view, allowing the lens to be manually focused with a great deal of precision. In other compact system cameras with EVFs, this method of manually focusing is arguably easier and more precise than doing so using a traditional optical viewfinder.

# Facts & figures



## Nikon D7000

RRP	£1,099.99 (body only)	£499.99 with 18-55mm kit lens
Sensor	APS-C (DX-format) CMOS sensor with 16.2 million effective pixels	APS-C-sized CMOS sensor with 16.2 million effective pixels
Output size	4928x3264 pixels	4912x3264 pixels
Focal length mag	1.5x	1.5x
Lens mount	Nikon F	Sony E-mount
Max file size	Approx 28MB raw, 9MB JPEG (high-quality, large)	Approx 15MB raw, 7MB JPEG (high-quality, large)
File format	Raw, JPEG, raw + JPEG simultaneously	Raw, JPEG, raw + JPEG simultaneously
Compression	2-stage JPEG	2-stage JPEG
Colour space	Adobe RGB, sRGB	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane	Electronically controlled focal-plane
Shutter speeds	30-1/8000sec in 1/3 steps plus B	30-1/4000sec in 1/3 steps plus B
Max flash sync	1/250sec	1/160sec
ISO	ISO 100-6400, expandable to ISO 25,600	ISO 200-12,800 in 1EV steps
Exposure modes	PASM	PASM, iAuto, 8 scene modes
Metering system	2016-pixel RGB sensor with 3D matrix metering II, centreweighted, spot	49-zone multi, centreweighted, spot
Exposure comp	±5EV in 1/3EV steps	±2EV in 1/3EV steps
Exposure bracketing	±5EV over 2 or 3 exposures in 1/3 or 1-2EV steps	±0.7EV over 3 exposures in 1/3 or 2/3EV steps
White balance	Auto with 'keep warm lighting colours' setting, 6 presets (with fine-tuning), 5 manual settings, plus Kelvin setting	Auto, 6 presets, plus custom and Kelvin settings
White balance bracket	2-3 frames, in 1, 2 or 3 steps	No
Drive mode	Single, continuous (Hi/Lo) 6fps for 100 JPEG images, 11 12-bit NEF images, 10 14-bit NEF and raw + JPEG images	2.3fps for 14 JPEGs or 6 raw images, 5.5fps for 7 images in speed priority mode
LCD	Fixed 3in TFT with 920,000 dots	3in widescreen TFT LCD screen with 921,600 dots
Viewfinder type	Eye-level pentaprism single-lens reflex viewfinder	N/A
Field of view	Approx 100%	N/A
Dioptr adjustment	-3 to +1 dioptr	N/A
Focusing modes	Manual, single-shot AF, continuous AF	Auto, continuous, multi-point, manual, DMF, face detection
AF points	Single-point, 9, 21 or 39-point dynamic-area AF, 3D-tracking	25 automatically selectable points, 187 selectable single points
DoF preview	Yes	Yes
Built-in flash	Yes, GN 12m @ ISO 100	No, external supplied - GN 7m @ ISO 100
PC socket	No	No
Cable release	No, optional remote cord release MC-DC2	No, optional infrared remote
Memory card	2x SD, SDHC, SDXC	SD/SDHC/SDXC/Memory Stick Pro Duo
Power	Rechargeable Li-Ion battery (supplied)	Rechargeable Li-Ion battery (supplied)
Connectivity	USB 2.0 Hi-Speed/HDMI	USB 2.0 Hi-Speed/HDMI
Weight	780g (including battery and memory card)	225g (without battery or card/s)
Dimensions	132x105x77mm	109.6x60x33mm

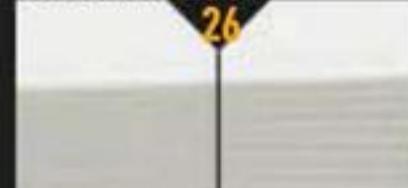
## Sony NEX-C3

## RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the kit lens of both cameras. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.

### Nikon D7000

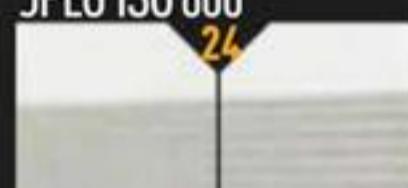
JPEG ISO 200



JPEG ISO 400



JPEG ISO 800



JPEG ISO 3200



JPEG ISO 12800



RAW ISO 200



RAW ISO 400



RAW ISO 1600



RAW ISO 6400



RAW ISO 12800



### Sony NEX-C3

JPEG ISO 200



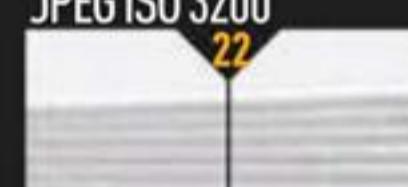
JPEG ISO 400



JPEG ISO 800



JPEG ISO 3200



JPEG ISO 12800



RAW ISO 200



RAW ISO 400



RAW ISO 1600



RAW ISO 6400



RAW ISO 12800



## FOCAL POINTS

### LCD screens

Both cameras feature large, high-resolution rear LCD screens. The D7000 includes a 3in monitor with a 920,000-dot resolution, while the Sony NEX-C3 has a tiltable widescreen-format, 3in, 921,600-dot resolution display.

### Flash

The D7000 has a built-in pop-up flash, while the Sony NEX-C3 comes with a small flash unit that slots into the accessory socket on the top of the camera. The small Sony flash can be easily removed when not in use, and comes with a tiny plastic case that neatly attaches to the camera's strap.

### HD video

Full HD, 1920x1080-pixel video is available on the Nikon D7000, using the H.264 MOV format. Sony's NEX-C3 only records HD video at a lower 1280x720 resolution.



**It isn't difficult to manually focus a lens using the D7000's optical viewfinder, and it has the added reassurance of the AF indicator highlighting when the lens is focused. Also, should you wish, switching to the D7000's live view mode allows the same magnified view as the NEX-C3.**

#### IMAGE QUALITY

With the same basic sensor unit, both the Nikon D7000 and Sony NEX-C3 are capable of resolving the same amount of detail in their respective raw files. The in-camera JPEG images give a similar look, but the Sony produces the slightly better results.

Raw images look almost identical at lower ISO sensitivity settings, but the results from the Nikon D7000 look better at the higher settings above ISO 1600.

As already stated, there are plenty of different image colour and contrast settings included in both cameras, making it possible to produce excellent images straight from the camera. In this regard, neither camera offers a particular advantage.

The one issue with the NEX-C3 is the result of the very thing that makes it so small. With the rear of the lens so close to the sensor, the light from wideangle scenes must really bend to hit the corners of the sensor. This causes slightly more distortion than you would normally expect from an equivalent lens on a DSLR camera. When editing raw images, however, it is possible to use a lens profile to correct the distortion. DxO Optics Pro has been updated for use with Sony NEX cameras and lenses. Those using Adobe Camera Raw or Lightroom can also use Adobe's Lens Profile Creator to create a profile that can be used with the automatic lens correction in Adobe Camera Raw 6.1 onwards and Adobe Lightroom 3.

#### WHAT NEXT?

Perhaps the biggest hint as to where compact system cameras may go next will be discovered in the specification of

the next generation of Sony image sensors. These sensors will be used not only in Sony's Alpha range, but it is widely believed the base sensor component will also be used by Nikon in its DSLRs, including the replacements for the D300S. Sony and Nikon have a long-standing relationship, with Sony supplying the basic image sensors to Nikon for many of its DSLR cameras. The rumours are of 18- and 21-million-pixel APS-C-sized sensors. Of course, these are at the moment just rumours, but none of the suggested resolutions is unfeasible, and it is only a matter of time before such resolutions see the light of day.

What is perhaps more exciting than a DSLR with a 21-million-pixel APS-C-sized sensor is the prospect of a compact system camera with this resolution. Sony's future NEX models will undoubtedly use the same sensors as its Alpha DSLR range. So it is more than likely we will see a CSC with 20+ million pixels in the not-too-distant future – a camera not much larger than a compact that will boast a resolution currently only seen on a DSLR cameras costing more than £1,500.

Contrast-detection AF systems will also continue to improve in the coming years, and we may even see a CSC with phase-detection AF calculated using part of the image sensor, as Fujifilm has already introduced in some of its compacts.

EVFs should also take another leap forward. The recent Fujifilm FinePix X100 shows how useful a hybrid optical and digital viewfinder can be. It is entirely possible that a DSLR may incorporate such a viewfinder, with the option to flip the mirror up and use an EVF for an extremely fast shooting rate, or to shoot video. Of course, this would also require contrast-detection, or on-sensor phase-detection, autofocus to be used, but I wouldn't be at all surprised if a manufacturer used a hybrid viewfinder in the next couple of years. The lines between CSCs and DSLRs has already started to blur with the introduction of the Sony Alpha SLT models, which use EVFs and have no moving mirror. **AP**

# Verdict

**WHILE** the image quality and features of the Sony NEX-C3 are comparable with those of the Nikon D7000, the AF systems and differences in handling mean that the two cameras are suited to different applications.

As you would expect from an enthusiast-level DSLR, the D7000 is a fantastic performer that is capable of handling most styles and types of photography. There is also a huge range of lenses available.

The handling and AF system of the NEX-C3 restricts its use for some types of photography, notably action and sports. However, that is not to say that it cannot take these kinds of images, just that the AF system makes it more difficult to do so. An EVF would really make it easier to take images of moving subjects. There is also a lack of telephoto zoom lenses currently available for the Sony E-mount cameras, as well as the issue of balance that these lenses create.

That said, the NEX-C3, and CSCs in general, have some advantages. The smaller, lighter form makes CSCs more suitable for use when travelling, and more discreet for street photography. Then there is the fact that the mechanics have a smaller flange depth, which means that adapters are available to allow almost any lens to be attached. This makes CSCs ideal as secondary cameras to a DSLR. But could a compact system camera currently replace a DSLR? For the vast majority of images that enthusiast photographers take, the answer has to be yes, it could.

It is purely the mechanics and build of the NEX-C3 that are different – the images the camera produces can match that of any equivalent DSLR. Only the optical viewfinder and phase-detection AF really dictate the design of DSLR cameras. As feasible alternatives are found for these features, it is entirely possible that fewer and fewer enthusiast photographers will use a traditional DSLR-style camera.

## Nikon D7000

Tested 13 November 2010

Amateur  
Photographer

Tested as Enthusiast  
DSLR  
Rated Very good

**85%**

	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	9/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

## Sony NEX-C3

Tested 18 June

Amateur  
Photographer

Tested as an Entry-  
level CSC  
Rated Very good

**83%**

	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	7/10									

**Nikon UK LTD**, 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 01932 816 000. [www.nikon.co.uk](http://www.nikon.co.uk)

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# Ask AP

Let the AP team answer your photographic queries

## SHOOTING RAW

**Q** I have only just started shooting raw files with my Nikon D90, but have been following with great interest your *AP guide to... shooting raw* series (AP 2 July and 6 August). At the moment I download my images using Nikon Transfer software and then transfer them into Adobe Photoshop Elements 6 to carry out other editing. Would there be any advantage in obtaining Adobe Lightroom to carry out this process and, if so, which version would best suit my Microsoft Windows XP Professional operating system? **Gerald Peppiatt**

**A** I am a huge fan of Adobe Lightroom for image processing and use it for just about every part of my digital workflow. The way that the application works is inherently different from Nikon's Transfer software. Images (be they raw or JPEG) are stored on your PC, but any adjustments made to them in Lightroom are kept as information in a database – the original file is not touched or ever re-saved. The advantage of this 'non-destructive' approach is that you can go back and revisit any adjustment, such as contrast, saturation, sharpness and toning, at any time and undo or re-adjust it without undoing everything else you've done since then.

Lightroom also catalogues your images, letting you search through thousands of them according to



keyword, camera, date, location and so on, until you find the one you want. You can print from it, make slideshows, and even create websites and upload to Flickr and Facebook.

For the uninitiated, Lightroom can be daunting at first glance and its different way of working means many people are put off, but I would encourage you to stay with it. There are some excellent books on the subject (Martin Evening is a good name to look for) and Adobe's own website features training material. You can also download a 30-day trial version of Lightroom from the Adobe website at [www.adobe.com/lightroom](http://www.adobe.com/lightroom). The application is only available in one version (3.2), but that should be

fine with Windows XP. Do ensure that your PC meets the minimum system requirements, particularly in terms of memory and disk space, although these can be easily upgraded. **Ian Farrell**

### PROCESSING KODACHROME

**Q** In AP 30 July there was a question about how to get Kodachrome processed, as the person had missed the deadline. They were recommended to try Process C-22. Sadly, neither Process C-22 nor anyone else will be able to process Kodachrome as a colour transparency because the colour-layer developers and bleach that are unique to Kodachrome are no longer produced. However, it can be processed as a black & white negative because Kodachrome is a 'cine black & white' film and, ... other

colour films, the dyes are formed during processing. After the second step of the K-14M process (the PQ B&W developer) the rest of the process can be skipped up to the wash and then fix, and you will end up with a black & white negative.

**Samuel Davis**

**A** According to the company's website, Process C-22 claims to be able to process Kodachrome in K-11, K-12 and K-14 variations. However, the company is not responding to our requests for information and the phone number is no

longer recognised, so we fear it may have now closed. A company in the US called Film Rescue International ([www.filmrescue.com](http://www.filmrescue.com)) appears to offer a method of retrieving images from the film, but this is likely to be in black & white. The company's website has been recently updated, but we still recommend contacting them before you send any films. **Mat Gallagher**

## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**



### TIPS FOR FILM NOVICE

**Q** I have started to use a couple of old film cameras (an Olympus OM-4Ti and OM-10) that belonged to my late father. It may sound silly, but I've only ever taken digital photographs, even though I'd class photography as my main hobby, so I am struggling a bit.

First, I have had two instances now where I must have loaded the film incorrectly. When I got to the end it took no time at all to rewind and there was nothing on the film when I got the negatives back. Is there a knack to loading Olympus SLRs?

Second, what type of film should I be looking to shoot for various subjects? With my digital camera I enjoy landscape and travel photography, but also a bit of portrait photography.

Finally, do you have any other tips for a novice film user? Despite the frustrations, I am enjoying the challenge! **Michael Murray**

## f/AQ

**Are smaller cameras more susceptible to camera shake?**

The differences between size and weight of large and small cameras often mean it is easier to hold a small camera still than it is a large camera. That said, it is not true that differences in the size of the sensor mean that camera shake is a different problem for compact cameras than it is for full-frame DSLRs, for example.

This misconception sometimes stems from a belief that a wobble affects a greater percentage of the frame in a compact camera, and therefore makes camera shake worse than it would be over

## FROM THE AP FORUM

**Artylarry** asks I have a Canon EOS 1000D camera with standard kit zoom lens and a Sigma 70-300mm f/4-5.6 telezoom. Having spent nearly all my money on these I thought trying some Canon FD-mount lenses via an adapter might be interesting. I managed to buy a Canon 50mm f/1.8 FD lens for £10, plus £25 for an adapter. I am waiting for them to arrive.

Now I am wondering if this is foolish and I should have got an EF-mount 50mm lens, which I have seen for sale at around £60. One of the reasons I went along the adapter route is that if it works, then I can buy many more inexpensive FD lenses. Has anybody got any suggestions or tips they could share on this topic?

**El\_Sid** replies This is possibly an unwise move. The problem with using FD lenses on EOS cameras is the registration distance from the lens mount to the sensor is the same for both FD and EF mounts, and it is not possible to design an adapter that allows an FD lens to sit at its correct registration. The result is that FD/EF adapters require a correcting lens to enable FD lenses to focus properly. Canon did make its own high-quality adapter, but these rarely appear on the used equipment market.

Another potential issue is that these adapters have an effective multiplication factor of 1.2x, which, when coupled with the 1.6x factor of the EOS 1000D sensor, roughly doubles the 35mm equivalent focal length of the lens – the 50mm lens will become a short telephoto. I think you'd be better off with the used 50mm EF lens. I have one and its optical quality is superb for the price.

**Malcolm\_Stewart** replies Although I have a wide range of EF lenses, I bought an FD-to-EF lens adapter from a UK-based eBay supplier a short time ago. In my case, it was so that I could try several old Canon 35mm f/2 FD lenses, some of which contained radioactive glass that had gained a yellow tint (I was simply curious). My adapter also had an EF chip to allow the camera to beep when the subject was in focus. The lens element was easily removed so I could also use it for macro work. Some adjustment was needed to allow my Canon 24mm f/2.8 FD lens to focus further away than around 8ft (2.4m). This was easy to do, though, as a black-card shim moved the lens and also indicated how badly made it was!

**A** Olympus OM cameras were tremendously capable models, especially the OM-4Ti, and the Zuiko lenses fitted to them were some of the best of their time. I'm glad you are taking the time to explore photography with these classics because it's an enjoyable exercise!

There are a couple of checks you can make when you are loading the film. As you pull across the film leader and thread it into the take-up spool, make sure the film's sprocket holes are sitting on the small cogs that advance the film. If they are not, the film can pop out of the take-up spool when you wind it on.

Second, wind on and fire off a couple of frames with the back still open so you can see that the film is being taken up properly. You can reduce this to one frame when you are a bit more experienced, but it's best to waste one frame off the beginning of the film to ensure a smooth start.

Finally, when the film is loaded and the back is closed, take up the slack in the rewind crank a little (don't press the rewind button) so you see can the rewind crank moving when you wind on the film after each shot. If it is turning, then the film is advancing.

Your choice of film is really down to the subjects you photograph. Print film offers more exposure latitude and dynamic range than transparency (slide) film, so it is a good choice for travel photography where you might be reacting quickly in variable light. Landscape photographers tend to favour transparency film as it gives better sharpness and more saturated colours, particularly films like Fujichrome Velvia that is designed to boost blues and greens. Portrait photographers sometimes prefer specialist print films, such as Kodak Portra, which reproduces skin tones accurately and is easy to scan for digital retouching. **Ian Farrell**

a large sensor. But this is wrong.

Consider a Canon PowerShot SX210 compact camera and a Canon EOS 5D Mark II DSLR with a full-frame sensor, each having the same angle of view. If both cameras are panned through a scene from the same start point to end point, they will see the same thing at every point along the way because they have the same field of view. Instead of panning the cameras, consider the movement due to camera shake, caused by the user, while the shutter is open. The same principle applies: both cameras see the same thing, so camera shake will be identical.

Larger cameras often have components that create more movement and vibration in the first place. DSLRs have a mirror that has to move out of the way for the shutter to fire, which causes camera shake. In medium-format cameras the mirror is much bigger, exacerbating the problem. The solution – a tripod, a remote release and mirror lock to minimise any vibration in the first place. **Ian Farrell**

# In next week's AP

On sale Tuesday 6 September



Don't miss our stunning **Joe Cornish** and **Charlie Waite** DVD with next week's issue

## TECHNIQUE



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In the first of a two-part guide on advanced landscape photography, **Richard Sibley** explains how to prepare for a landscape shoot and provides tips on improving your composition

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**Mat Gallagher** tries it out



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# Canon Speedlite 320EX

The 320EX brings a few new features to Canon's range of Speedlite flashguns, as **Tim Coleman** discovers when he puts it to the test

## DATAFILE

RRP	£229.99
Street price	Around £200
Guide number	32m @ ISO 100 in tele mode
Flash modes	E-TTL II, E-TTL, manual, Wireless
Yes, slave, up to three groups and four channels	Bounce capability
Tilts from -90° to +90°, horizontally 270°, with 180° to the left and 90° to the right	Power source
Four AA-type batteries	External power
No	Dimensions
Approx 70x115x78.4mm	Weight
Approx 275g (Speedlite only)	Accessories supplied
Mini stand, soft case	

**THE CANON** 320EX is Canon's fourth Speedlite flashgun, with the previous three models all now in their second generation. In terms of size and power, the 320EX sits third in the range, above the entry-level 270EX II and below the mid-range 430EX II and pro 580EX II.

The main points of interest of the 320EX are its two new features – a remote release and a continuous LED light. The continuous LED light is ideal as a modelling light and will no doubt appeal to video users as a continuous light source. It also acts as a second option for an AF assist beam with some models.

### BUILD AND HANDLING

The 320EX is made from tough plastic and its general build quality is of a high standard. When the metal hotshoe plate locks into position it produces a satisfying sound of a click. Although the 320EX is more compact and lightweight than the 430EX II and 580EX II, it is almost the same height. The greater the distance the flash is from the camera, the more it helps reduce redeye and the dark band caused by obstruction from use with larger, more telephoto lenses.

The flash head tilts up to 90° with 60° and 75° markers, and rotates 270°, of which 180° is to the left and 90° to the right. Unlike zoom ranges on more expensive models that are adjusted via a screen, the 320EX's flash head is extended by hand from a 24mm wide coverage to the 50mm tele mode for a more concentrated flashlight beam.

The manual controls of the 320EX are operated through the menu of a compatible camera, and any Canon camera after the EOS 5D Mark II is suitable, such as the EOS 60D or 7D (or via a firmware update for EOS-1Ds Mark III, 1D Mark III, 40D, 50D and 1000D). However, accessing controls through a camera menu is a slower method than from a back screen, which is typically the case on more expensive flashguns.

The controls on the back of the flash handle on/off/slave, manual or auto control for the LED light, and wireless flash groups (A, B, C) and channels 1–4. This represents a high level of wireless slave flash capability, making the 320EX a good option as part of a system, although, unsurprisingly, the 320EX cannot be used as a master flash like the top-of-the-range 580EX II model.

There is no test flash button on the 320EX. However, on the side of the flash is the button for the remote release, which has a 2sec delay in which to reposition the flash



once the camera shutter has been activated.

Manual or E-TTL II modes are available, the latter by evaluative or average with exposure compensation ±3, while manual mode offers a flash output from 1/1 to 1/64. Both modes offer shutter sync as first curtain, second curtain or hi-speed.

### PERFORMANCE

The maximum guide number (GN) of the 320EX is 32m @ ISO 100 when the flash head is in the extended 50mm position, or GN 24m in the normal position. The extended position should only be used for effective focal lengths above 50mm, and the tele-mode light flashes to indicate any focal length under this. The flash power offers a good working distance for general use, such as portraits and some studio work.

Regular flash users will notice something missing, because the 320EX has a silent recharge. A recycle time is quoted as 2.3secs from a full-power flash using AA batteries, which is a lot quicker than the recycle time of Canon's next model up. This is in part due to the fact that the flash also uses four AA batteries, but with a lower maximum output.

With a 75-lux output, the LED light is great as a modelling light for close-range subjects, typically within 2–3m. For portraits, however, the light is bright to the eye and can result in

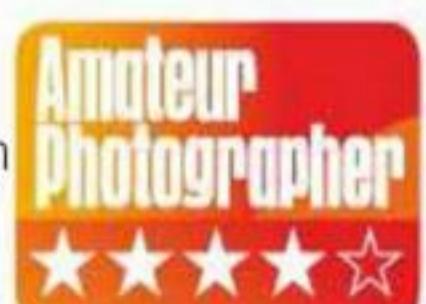
the subject squinting if positioned too close. When the light is activated the flash cannot be used. If the flash could be used, it would be useful for low-light work.

For situations where the camera is set up on a tripod, the remote release is a useful feature. It gives the photographer greater freedom to move around, interact with the subject and point the flash precisely by hand, thus eliminating the need for a bulky light stand. **AP**

## Verdict

### THE CANON

320EX flashgun is positioned nicely in the Speedlite range, even without considering the two new features. However, both of these are useful and I would think they are here to stay. The 320EX is a good option for general use and as part of a wireless system.



# Marketplace

## Dealer and Classified Guide

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CUSTOMER REVIEW: 1100D + 18-55mm II  
★★★★★ 'Great for a novice looking to improve' Liz - South West

CUSTOMER REVIEW: 600D + 18-135mm IS  
★★★★★ 'An excellent product' Wheelyjon - Suffolk

CUSTOMER REVIEW: 550D + 18-55mm IS  
★★★★★ 'Amazing video image' Rob - Norwich

CUSTOMER REVIEW: 60D Body  
★★★★★ 'Wow, an amazing camera' Adrian - UK

Canon EOS 7D



18.0 megapixels  
8.0 fps  
1080p movie mode  
SAVE UP TO £673 ON RRP

7D Body £1239.95

7D Body RRP £1699.99 £1239.95

7D + 18-135mm f3.5-5.6 IS RRP £1999.99 £1449.95

7D + 15-85mm f3.5-5.6 IS USM RRP £2399.99 £1726.95

Canon EOS 5D Mark II

• Live View Mode • 9 point AF with 6 extra hidden AF points • 3" LCD Screen • ISO 6400 (exp. to 25,600)

21.1 megapixels  
3.9 fps  
1080p movie mode  
full frame CMOS sensor  
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5D Mark II Body

5D Mark II Body

RRP £2299.99 £1783.95

5D Mark II + 24-105mm f4L IS USM RRP £3199.99 £2439

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5D Mark II RECOMMENDED ACCESSORIES:

Canon RS-80N3 £44.99  
Canon LP-E6 Battery £69.95  
Canon BG-E6 Battery Grip £219.95  
Canon EF 50mm f1.2 L USM Lens £1268

RRP £2299.99

ONLY £1783.95

CUSTOMER REVIEW: 7D + 15-85mm

★★★★★ 'Probably the best APS-C DSLR around' Shugie - Scotland

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★★★★★ 'Awesome IQ and ISO Performance' JoJoBollington - Cheshire

Canon 1D Mark IV

16.1 megapixels  
10.0 fps  
1080p movie mode  
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1D Mark IV Body RRP £4799.99 £3754.95

1D MK IV RECOMMENDED ACCESSORIES:  
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Canon WFT-E2 II Wireless Transmitter £599

CUSTOMER REVIEW: 1D Mark IV Body

★★★★★ 'Stunning camera' Zorg - South Wales

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SanDisk ImageMate

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NEW! Lexar Pro Reader

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#### Macrolites:

#### Nikon Speedlights:

#### Kits:

#### Sony Flashguns:

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#### Pentax Flashguns:

#### Mamiya Ringflash:

#### Flashguns:

#### Macro flash:

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#### STO-FEN

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Fisheye  
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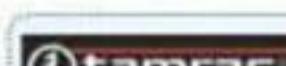
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Black/Red	Black/Red	Pro 8
Black/Red	Black/Red	12
Black/Red	Black/Red	Ultra 11
Black/Red	Black/Red	Ultra 13

Adventure 9 Grey

Adventure 9 Red

Ultra Pro 13 Black

Adventure 9 Grey

Adventure 9 Red

Ultra Pro 13 Black

Pro 8

12

Ultra 11

Ultra 13

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Ultra Pro 13 Black

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Streamlite Kit:  
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##### Professional

Lumen8 Series Kits:  
2x Flash Heads, 2x Reflectors, 2x Light Stands, 2x Power Leads, Sync Lead and 2x Kit Bags.

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400 Twin Umbrella (includes 2x Umbrellas) £376.99  
400 Twin Softbox (includes 2x Softbox) £458.99



#### Lumen8 Accessories:

Barn Door & Gels £91.99  
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#### TRONIX

Explorer XT SE Portable power supply for flash and power pack units. Ideal for location shoots.  
XT SE £397.99

#### Seculine

Twinlink T2D Kit Multi channel wireless tech with a range of 150ft indoors to 600ft outdoors  
T2D Kit £99.99

### INTERFIT

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2x Venus 300W Heads, 2x Light Stands, 2x Reflectors, Leads and Carry Case.

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300 3 Head Kit (includes extra Head and Light Stand) £561.99



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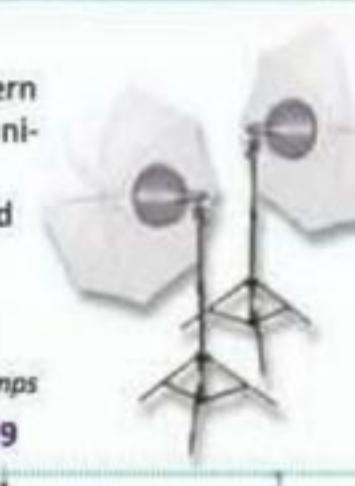
Lumen8 Series Kits:  
2x Flash Heads, 2x Reflectors, 2x Light Stands, 2x Power Leads, Sync Lead and 2x Kit Bags.

200 Twin Umbrella (includes 2x Umbrellas) £305.99  
400 Twin Umbrella (includes 2x Umbrellas) £376.99  
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#### TRONIX

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XT SE £397.99

#### Seculine

Twinlink T2D Kit Multi channel wireless tech with a range of 150ft indoors to 600ft outdoors  
T2D Kit £99.99

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uLite Green Screen Kit £249



Strobelite Twin Head Kit £449



Strobelite 3 Head Kit £549



Barndoors Set £42



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Snoot, Grid & Gels £29



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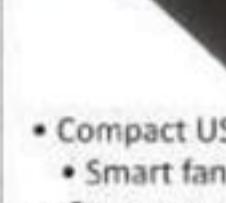


Autopole 5001B Nano Stand £94.99

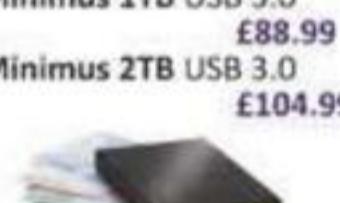


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Rugged XL 1TB USB 2.0 £96.99



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Neil Poulton Hard Disk 1.5TB £69.99



## EOS 600D

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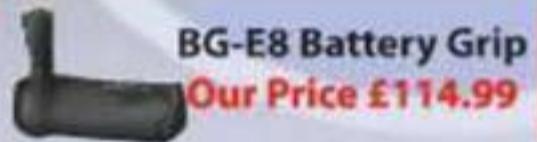


- 18-megapixel CMOS sensor
- Scene Intelligent Auto mode
- Full-HD EOS Movie
- On-screen Feature Guide
- 3.7fps continuous shooting
- Wide-area 9-point AF
- 3.0" Vari-angle LCD Screen
- Basic+ and Creative Filters
- Built-in wireless flash control



**Body Only: £644.99**

EOS 600D + 18-55mm IS £694.99 | EOS 600D 18-135mm IS £859.99



BG-E8 Battery Grip  
Our Price £114.99



LP-E8 Battery  
Our Price £44.99



Speedlite 320EX II  
Our Price £229.99

## EOS 7D

### DESIGNED BY YOU, BUILT BY CANON



Body SRP £1,699.99

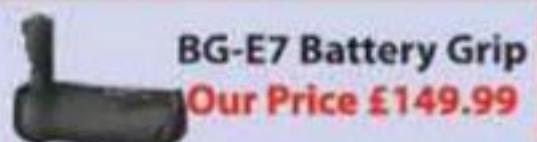
Lens sold separately

- 18 MP APS-C CMOS sensor
- 8fps shooting
- ISO range up to 12,800
- 100% Viewfinder
- 19 cross-type AF points
- iFCL metering system
- Dual "DIGIC 4"
- Full HD movie
- 3.0" Clear View II LCD
- Magnesium alloy body



**Body Only: £1,239.99**

EOS 7D + 18-135mm IS £1,519.99 | EOS 7D + 15-85mm IS £1,784.99



BG-E7 Battery Grip  
Our Price £149.99



LP-E6 Battery  
Our Price £69.99



EH-20L Leather Case  
Our Price £89.99\*

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SRP £1,409.99



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Only £94.99  
SRP £129.99

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15mm f/2.8 Fisheye	£644.99	300mm f/2.8L USM IS II	£5,589.00	EF-S 18-200mm f/3.5-5.6 IS	£409.00
20mm f/2.8 USM	£408.99	300mm f/4.0L USM IS	£1,144.99	24-70mm f/2.8L USM	£999.99
24mm f/1.4L Mk II USM	£1,349.99	400mm f/2.8L USM IS II	£8,899.99	24-105mm f/4.0L IS USM	£919.99
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28mm f/1.8 USM	£393.99	400mm f/5.6L USM	£1,099.99	28-135mm f/3.5-5.6 USM IS	£389.99
28mm f/2.8	£165.99	500mm f/4.0L USM IS II	£8,989.00	EF-S 55-250mm f/4.5-5.6 IS	£194.99
35mm f/1.4L USM	£1,159.99	600mm f/4.0L USM IS II	£11,239.00	EF-S 55-250mm f/4.5-5.6 IS II	£299.99
35mm f/2.0	£219.99	800mm f/5.6L USM	£10,099.99	70-200mm f/2.8L IS USM	£999.00
50mm f/1.2L L USM	£1,269.00	TSE 17mm f/4.0L	£1,969.99	70-200mm f/2.8L II USM	£1,139.99
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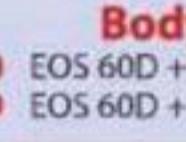
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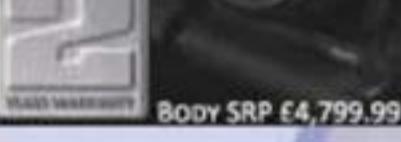
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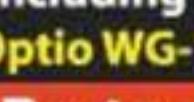
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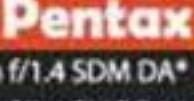


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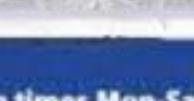
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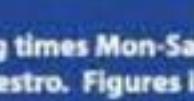
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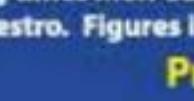
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Live View	✓	Card Type	SD

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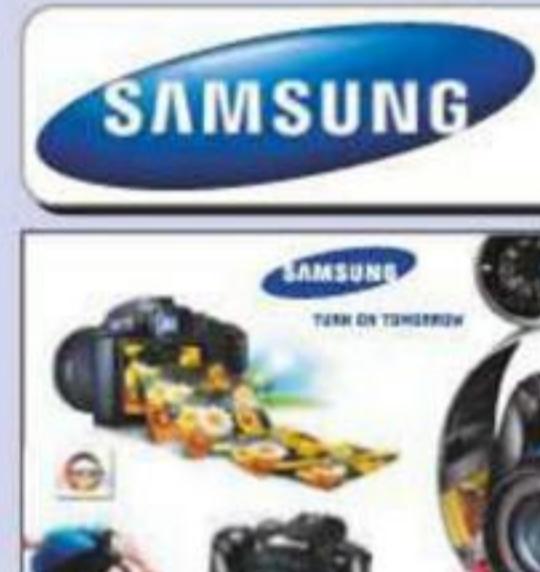
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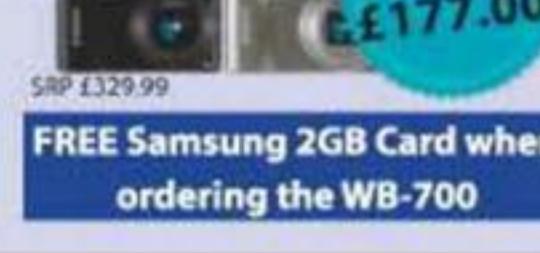
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Bamboo Touch	£45.95
Bamboo Pen & Touch	£69.95
Bamboo Fun Small	£81.95
Bamboo Fun Medium	£152.95
Intuos4 Small (A6 Wide)	£183.99
Intuos4 Medium (A5 Wide)	£305.99
Intuos4 Large (A4 Wide)	£408.99

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DRF14C Ring Flash - Canon	£121.99
DRF14N Ring Flash - Nikon	£121.99
DRF14N Ring Flash - Sony	£121.99

### BOWENS



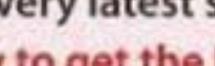
### Kenro



### pro line



### elinchrom



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C-500 Video Tripod	<b>£55.99</b>
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Ultra Luxi M	<b>£96.99</b>
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GEO E440L C/Fibre	<b>£179.99</b>
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**Our Price**

GEO E540L C/Fibre	<b>£213.99</b>
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UP-400DX	<b>£39.62</b>
Ultra Stick L50	<b>£29.99</b>
<b>VELBON HEADS</b>	
PHD-31Q 3-Way + QR	<b>£24.99</b>
QHD-51Q Ball & Socket	<b>£39.99</b>

**Our Price**

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QHD-51Q Ball & Socket	<b>£39.99</b>
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<b>GITZO TRIPODS</b>	
GT3340L Alum.	<b>£424.95</b>

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GT2541 Tripod	<b>£559.95</b>
GT2541EX S2 6x	<b>£539.95</b>
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### PRINTER INK CARTRIDGES



## EPSON COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two **Independent** ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

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- Computer Upgrade Magazine

**TOTAL  
Digital  
PHOTOGRAPHY**

**Ink Test  
Winner**



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£22.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£18.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£26.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£22.99 46ml	£4.99 50ml, 3 for £13.99	C42, C44, C46
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	C62, CX3200
T040 Black	£39.99 17ml	£3.99 20ml, 3 for £10.99	CL38 Colour 12ml
T041 Colour	£29.99 37ml	£4.99 46ml, 3 for £13.99	CL41 Colour 16ml
T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99	CL51 Colour 24ml
T051 Black	£29.99 24ml	£2.99 26ml, 3 for £7.99	CL512 Colour 11.5ml
T052 Colour	£29.99 35ml	£3.99 38ml, 3 for £10.99	CL513 Colour 15ml
T053 Colour	£29.99 43ml	£3.99 48ml, 3 for £10.99	Check Website.
T0341-T0347 Set of 7	£119.99 set of 7		Check Website.
T0341/8, each	£14.99 17ml		Check Website.
T0342/3/4, each	£17.99 17ml		Check Website.
T0345/6/7, each	£17.99 17ml		Check Website.
T0441-T0454 Set of 4	£42.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX4600, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	R200, R220, R300, R320, R340
T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0481-T0486 Set of 6	£64.99 set of 6	£19.99, 3 sets for £56.99	Photo R800, R1800
T0481/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0540-T0549 Set of 8	£102.99 set of 8	£35.99, 3 sets for £99.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0540 Gloss	£7.99 13ml	£3.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0591-T0599 Set of 8	£94.99 set of 8		Photo R240, R245, RX420, RX425, RX520, RX525
T0591/2/3, each	£11.99 13ml		Photo R240, R245, RX420, RX425, RX520, RX525
T0594/5/6, each	£11.99 13ml		Photo R240, R245, RX420, RX425, RX520, RX525
T0597/8/9, each	£11.99 13ml		Photo R240, R245, RX420, RX425, RX520, RX525
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	S20, S21, SX100/105/110/115/200/205/210/215
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	Photo 1400
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Photo 1400
T0791-T0796 Set of 6	£69.99 set of 6		Check Website.
T0791/2/3, each	£11.99 10ml		Check Website.
T0794/5/6, each	£11.99 10ml		Check Website.
T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, R265, R285, R380, RX560, RX585, RX685
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX650, PX700/710W, PX800/810FW
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0870-T0879 Set of 8	£76.99 set of 8		Check Website.
T0870 Gloss	£7.99 11.4ml		Check Website.
T0871/2/3/4, each	£9.99 11.4ml		Check Website.
T0877/8/9, each	£9.99 11.4ml		Check Website.
T0961-T0969 Set of 8	£78.99 set of 8		Photo R2880
T0961/2/3/4/5, each	£9.99 11.4ml		Check Website.
T0966/7/8/9, each	£9.99 11.4ml		Check Website.
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	S22, SX125, SX420W/425W, BX305F
T1281 Black	£7.99 5.9ml	£4.99 13ml	S22, SX125, SX420W/425W, BX305F
T1282/3/4, each	£6.99 3.6ml	£3.99 10ml	SX420W/425W/525WD/620FW, BX305F/320FW
T1291-T1294 Set of 4	£37.99 set of 4	£16.99 sets of 4	SX420W/425W/525WD/620FW, BX305F/320FW
T1291 Black	£10.99 11.2ml	£5.49 16ml	SX420W/425W/525WD/620FW, BX305F/320FW
T1292/3/4, each	£9.99 7ml	£4.49 13ml	SX420W/425W/525WD/620FW, BX305F/320FW
T1571-9, each <b>NEW</b>	£20.99 25.9ml each or £164.99 set of 8		Photo R3000
T1591-9, each <b>NEW</b>	£14.99 17ml each or £109.99 set of 8		Photo R2000
T5591-6, each	£12.99 13ml each or £64.99 set of 8		Photo RX700

Please call or check our website if you cannot find cartridges for your printer.

### WIDE FORMAT INK



EPSON Stylus Pro 3800, 3880	T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£44.99
EPSON Stylus Pro 4000, 4400, 7600, 9600	T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£44.99
	T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£69.99
EPSON Stylus Pro 4800, 4880:	T6051/6052/605B/6053/6054/6055/6056/605C/6057/6138/6059 110ml	£44.99
	T6061/6062/606B/6063/6064/6065/6066/606C/6067/6148/6069 220ml	£69.99
EPSON Stylus Pro 7800, 9800:	T024/6025/6026/602C/6027/6118/6029 110ml	£44.99
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8GB 60MB/s	£67.02 £38.99
16GB 60MB/s	£116.19 £68.99
32GB 60MB/s	£208.89 £134.99
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16GB 90MB/s	£216.72 £124.99
32GB 90MB/s	£384.27 £229.99
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8GB 5MB/s	£24.10 £11.99
16GB 5MB/s	£39.35 £22.99
Sandisk Ultra C4: 15MB/s	
2GB 15MB/s	£9.57 £5.99
4GB 15MB/s	£15.06 £8.99
8GB 15MB/s	£27.65 £14.99
16GB 15MB/s	£57.22 £28.99
Sandisk Extreme C10: 30MB/s	
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8GB 30MB/s	£37.42 £19.99
16GB 30MB/s	£52.02 £37.99
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## BATTERIES

### Camera Batteries



A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

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49mm	£9.99
52mm	£9.99
55mm	£9.99
58mm	£9.99
62mm	£9.99
67mm	£9.99
72mm	£9.99
77mm	£9.99
82mm	£9.99
P-Type Holders	
Holder Standard	£5.99
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Hood Modular	£9.99
Hood Bellows	£34.99
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A new design of Bellows Hood that slots into the front slot of a standard P-type holder.	£39.99
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We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings	

### Battery Grips



A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

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1x LP-E6	£124.99 -2x LP-E6:
For Canon 30/40/50D:	
1x BP-511	£111.99 -2x BP-511:
For Canon 450D/500D/1000D:	
1x LP-E5	£78.99 -2x LP-E5:
For Canon 550D:	
1x LP-E6	£114.99 -2x LP-E6:
For Nikon D80/90:	
1x EN-EL3E	£109.99 -2x EN-EL3E:
For Nikon D300/D700:	
1x EN-EL3E	£129.99 -2x EN-EL3E:
For Sony A200/A300:	
1x EN-EL3	£88.99 -2x EN-EL3:

*This is just a sample, more in stock!*

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2GB Sandisk	£8.84 £5.49
4GB Sandisk	£11.44 £6.49
8GB Sandisk	£20.08 £10.99
16GB Sandisk	£37.35 £19.99

### xD Picture Cards

1GB Olympus	£10.99 £11.99
2GB Olympus	£24.99 £14.99

### Memory Cases

A range of protective shock resistant rubber lined memory card cases to keep your memory cards safe and secure
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### Vanguard 3D

£2.99 4 cards, with keychain
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### Kenro MC5

£6.99 2 cards, 8 AA batteries
----------------------------------

## BATTERIES & CHARGERS

### Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.	
AAA 1000mAh Duracell	£6.99
AA 2450mAh Duracell	£6.99
AA 2700mAh GP	£9.99
AA 2850mAh Ansmann	£13.99
AA 2900mAh Delkin	£14.99 £9.99

### ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!	
AAA 850mAh equivalent (4)	£5.99

### AA 2500mAh equivalent (4)

£7.99
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### Itimate Lithium

Ultimate Lithium: 1000mAh (4)
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Ultimate Lithium: 1000mAh (4)
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Ultimate Lithium: 1000mAh (4)
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Ultimate Lithium: 1000mAh (4)
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## BATTERIES

### Li-ion Charger



A universal Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.

Li-ion Charger	
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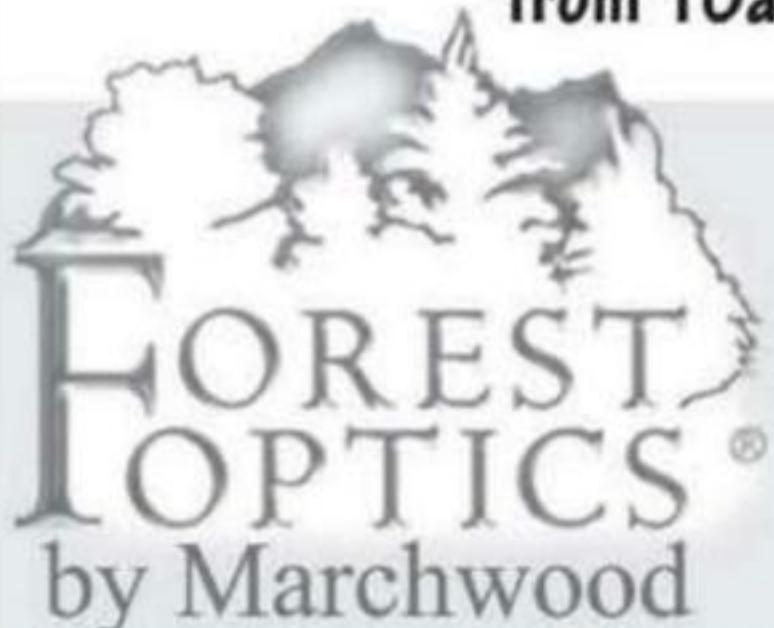
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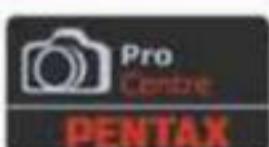
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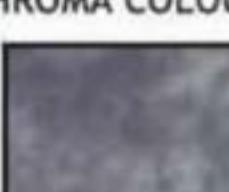
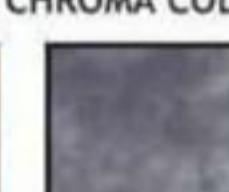
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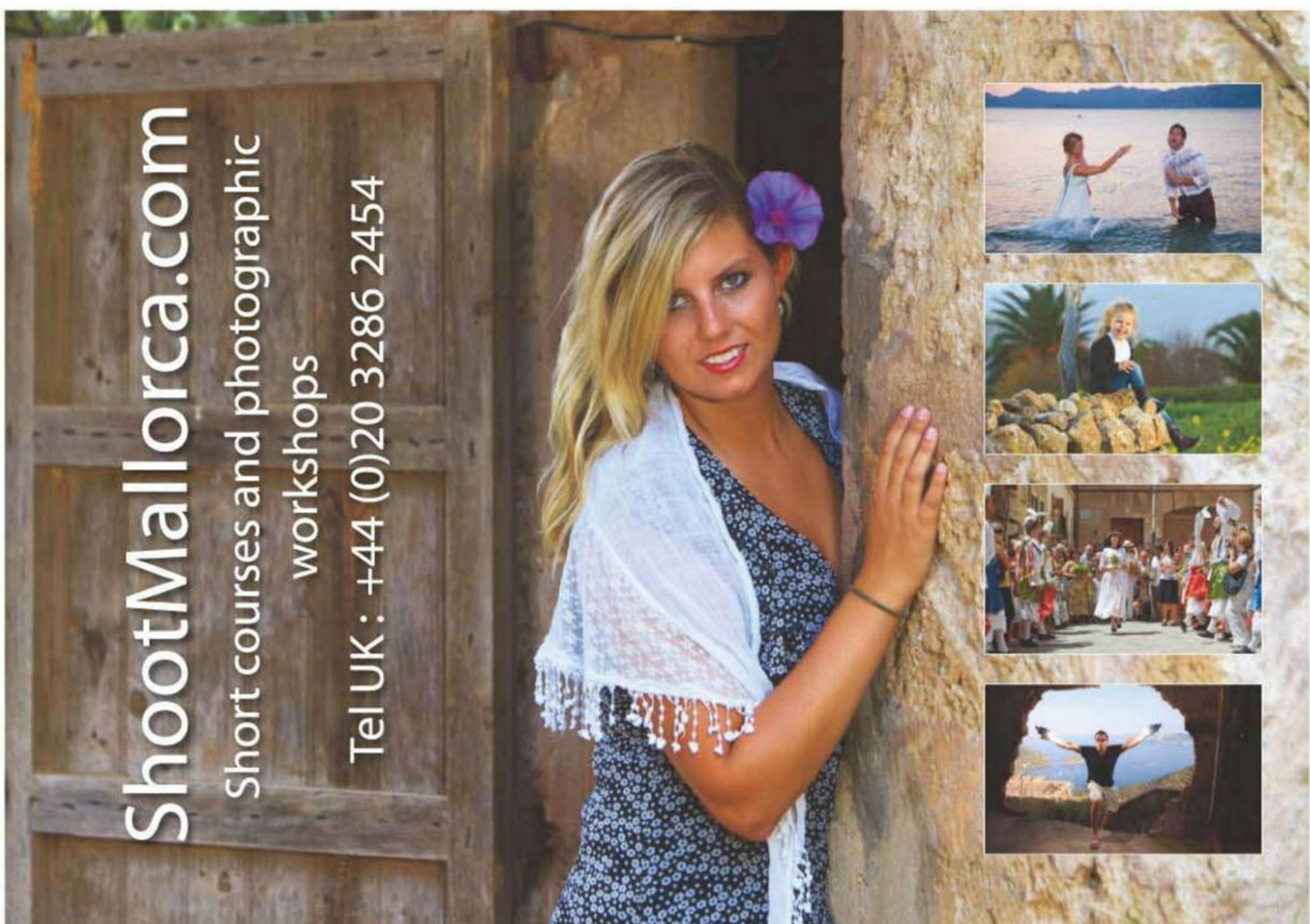
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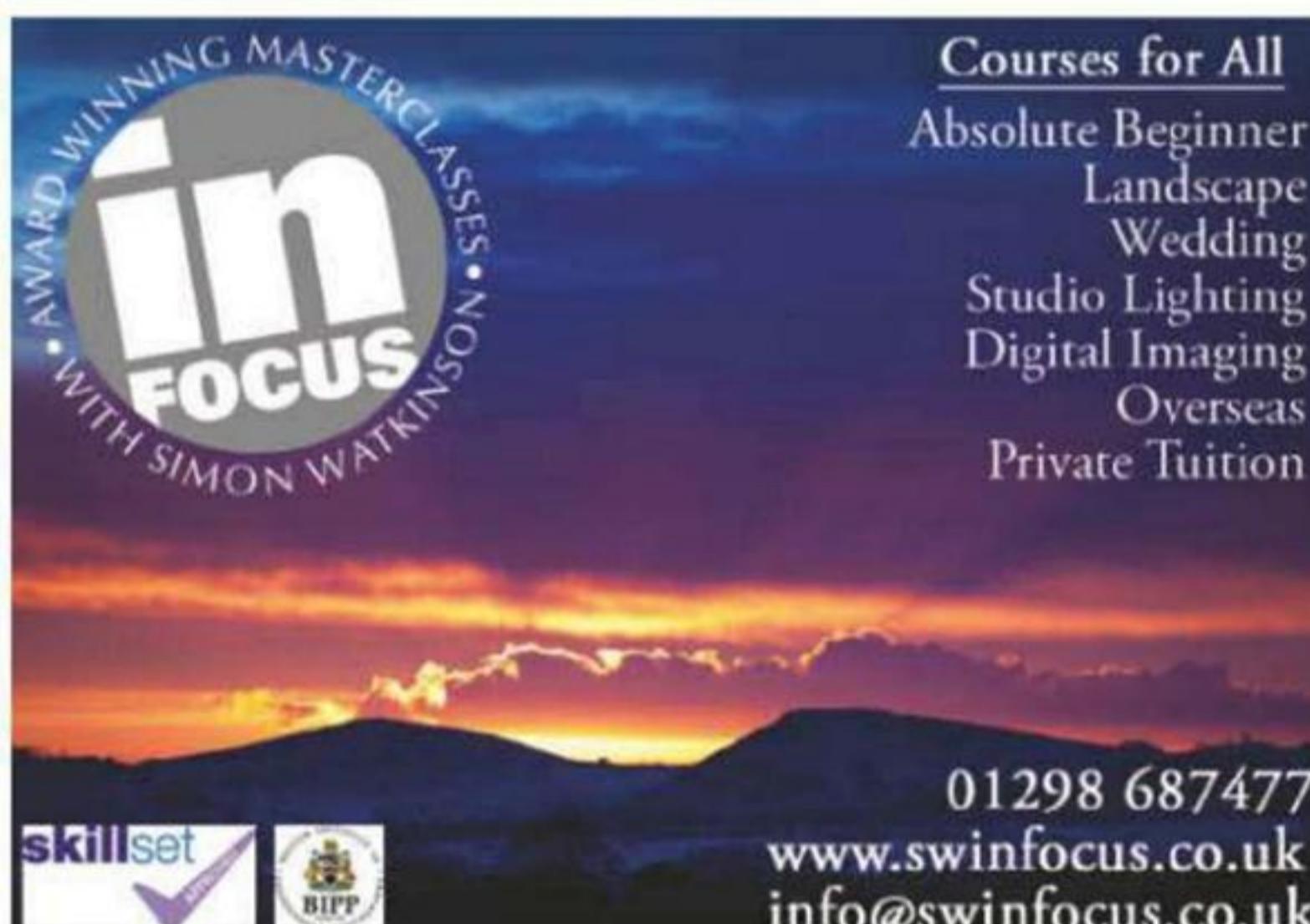
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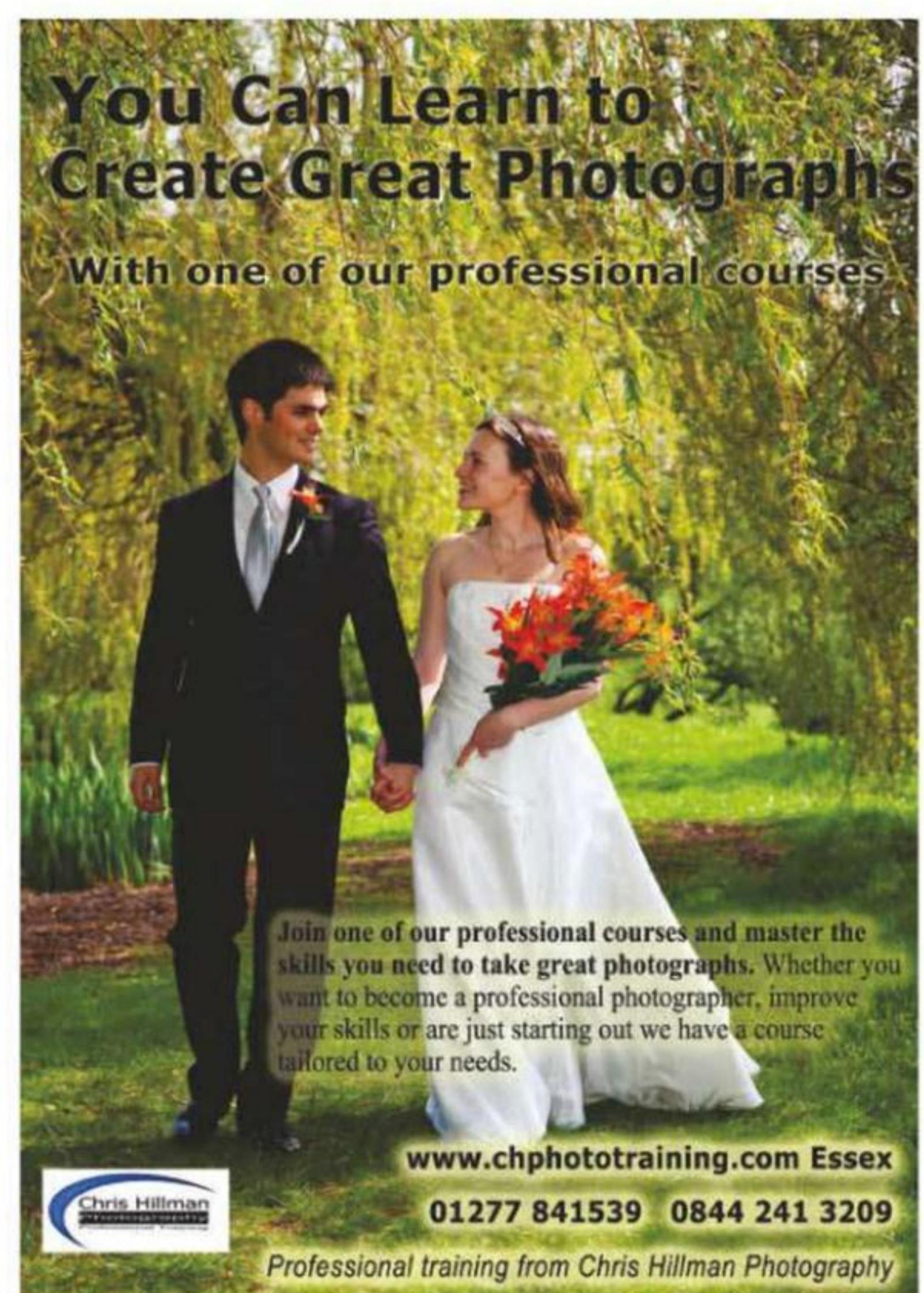
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# 'A COLLECTOR'S LIFE FOR ME'

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

**THIS** is only my fifth monthly column for AP, yet I'm already back in the USSR as far as my choice of camera goes. In my first article (AP 21 May), I wrote about the Zenit B, a rough-and-ready SLR that was imported by the million and is still so common that it's rare for a car-boot sale not to have at least one on offer. During the Cold War the Soviet Union was desperate for foreign currency. In order to obtain it, the country exported a wide range of goods, from cars to cameras. While never renowned for their quality control, these Russian cameras were cheap and affordable, and many a budding photographer – myself included – cut their teeth on one.

While Zenit, Zorki and Fed cameras abound, far less well known are the cameras the USSR produced for the domestic market. Many models were simply never intended for export, with one giveaway being the use of Cyrillic rather than European characters on their bodies.

The Kiev 15 TEE is one such model. Unlike many other Russian cameras, it is not an attempt to copy an existing Western camera but a new design in its own right. I spotted this camera on eBay and was drawn to it because it came with the full range of five lenses, including a rather attractive-looking 20mm Mir optic. I paid around £80 for the lot, which isn't bad considering the 20mm lens alone often fetches this amount. The catch was that the lens mount is unique to this camera, so this lens (which was also available in other mounts) is of no interest to someone with, say, a 42mm screw or Exakta body. Although the lenses each have their own diaphragm, the aperture is set using a dial on the camera and there is no way of setting it directly from the lens. This makes it quite a challenge even for a DIY enthusiast to adapt for use on a different camera body.

The Kiev 15 TEE has a through-the-lens metering system and a shutter speed priority automatic



exposure system. But when I tried to use it the whole thing locked and I thought I'd killed it! Luckily, the camera worked again when I set it back to manual. Not wanting to take any more chances, I opted for a separate handheld meter instead called the Leningrad 4, which is named after another Soviet city.

With the camera loaded with Rollei Retro black & white film, I took it with me on a day trip to Wentworth Castle in Barnsley, South Yorkshire. Like many of its comrades, the Kiev has a robust rather than precision feel to it, so changing the lenses, for example, requires a degree of not-so-gentle persuasion. I can't imagine one would experience anything like this with a Leica M-mount camera – not that I have ever handled one of those! Each of the five lenses was wrestled onto the body at some point, but I took most of my photos with the 20mm lens, which focuses down to just a few inches. This allowed me to get down on my knees and up close and personal with some wonderful bright-red fly agaric toadstools, although they are perhaps not seen at their best in black & white (see below left).

Wherever possible in my 52 cameras in 52 weeks project (currently in week 84!), I take a mirror self-portrait to show the camera in use. A few weeks into year one of the project, for reasons I can't entirely explain, I decided to try wearing a different piece

of headgear each week. I don't intend to make a habit of inflicting my mugshots on AP readers (you can always find them on Flickr if you really want to), but this one seemed appropriate (see picture, top). The camera's serial number tells me that it was made in 1977, the same year that I went on a school trip to Moscow and brought back this Russian hat. I wouldn't feel comfortable wearing a fur hat in public these days, but with the door locked and in the privacy of my own bathroom, hidden behind the massive front lens element, I thought I could get away with it. *Skazhi izym, tovarishch!* (Say cheese, comrade!) **AP**



To see more photographs taken with the Kiev 15, visit [www.flickr.com/tony\\_kemplensets/72157519927383](http://www.flickr.com/tony_kemplensets/72157519927383). To read more about Tony's 52 cameras project, visit <http://52cameras.blogspot.com>

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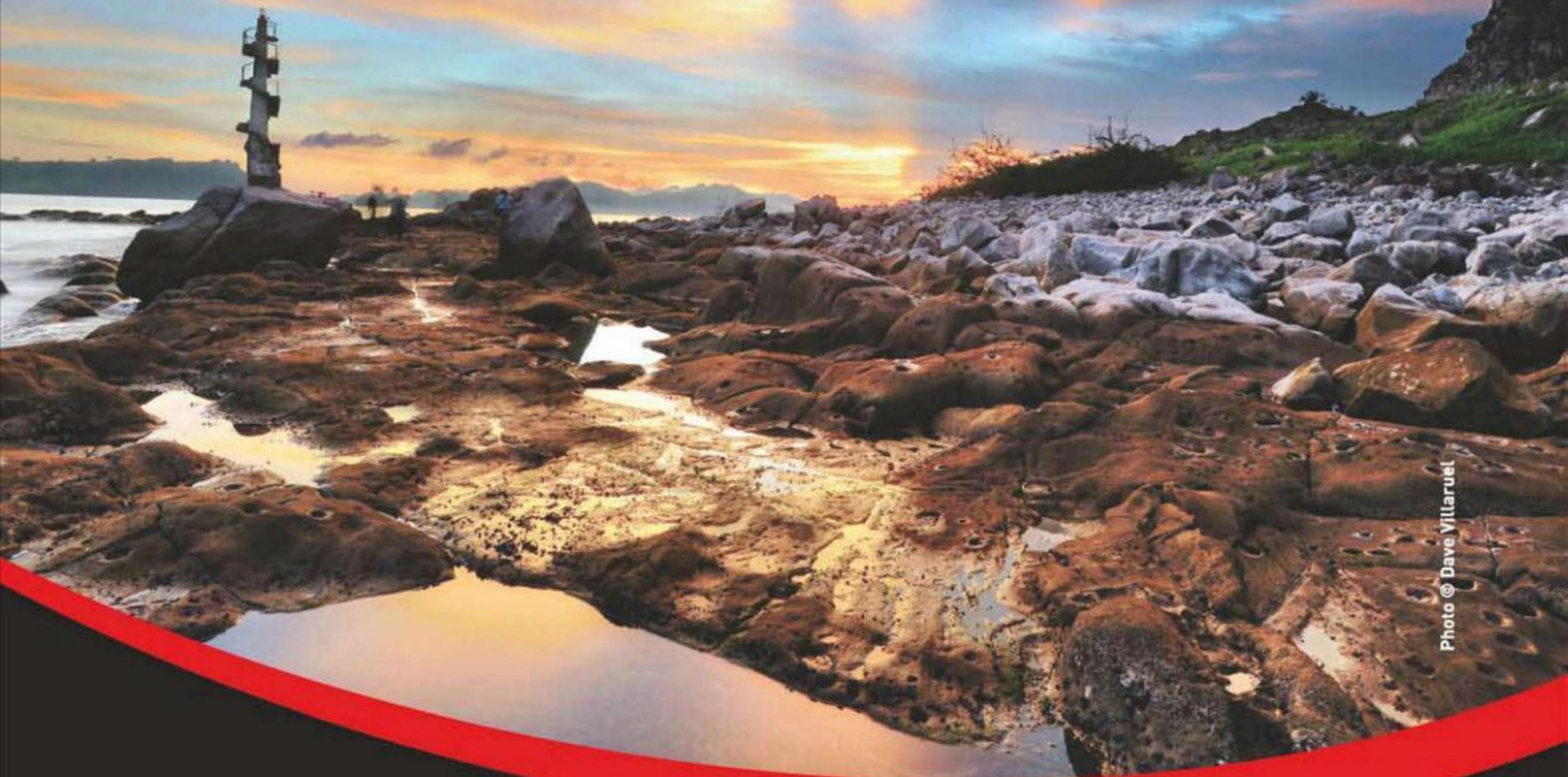


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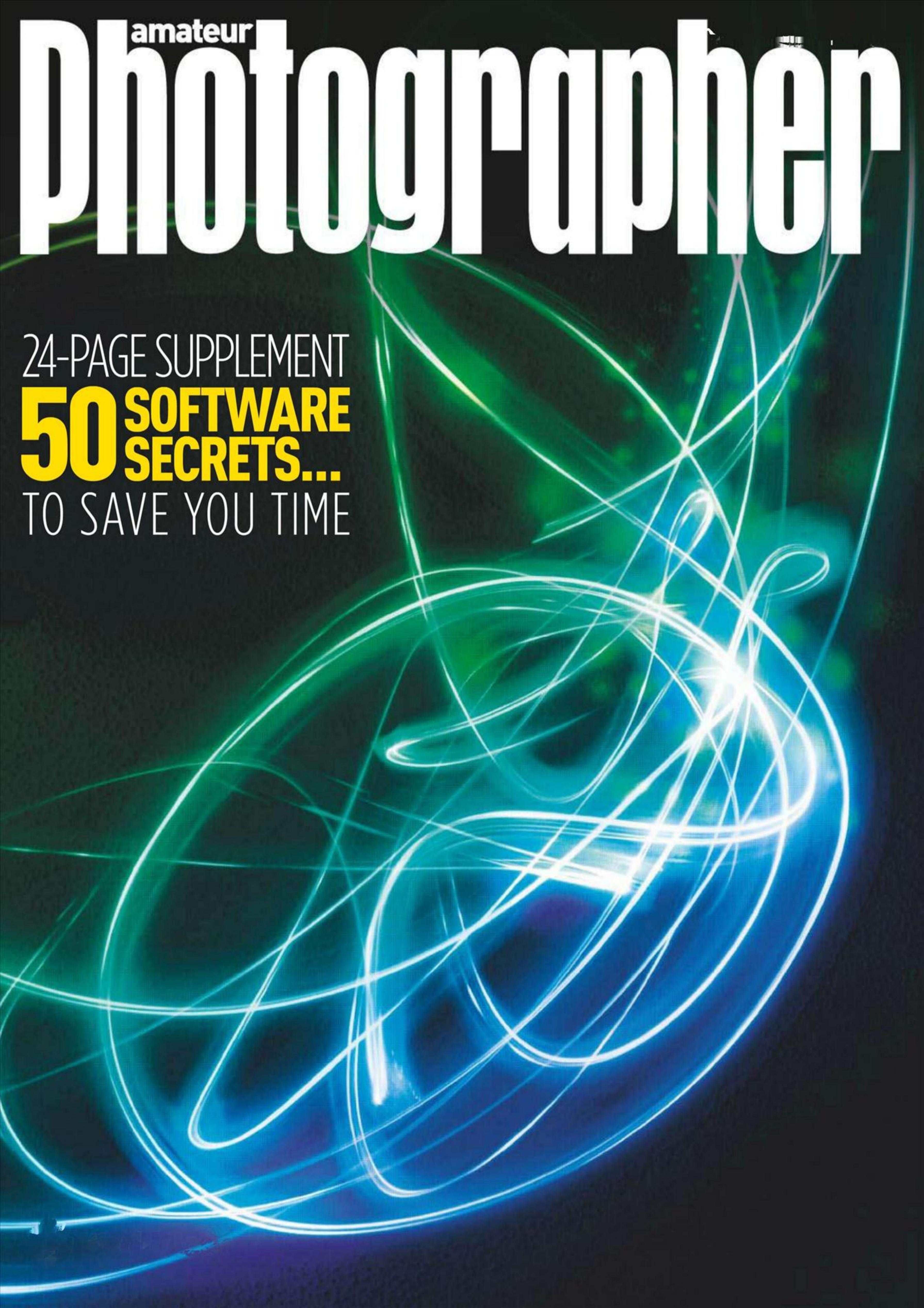
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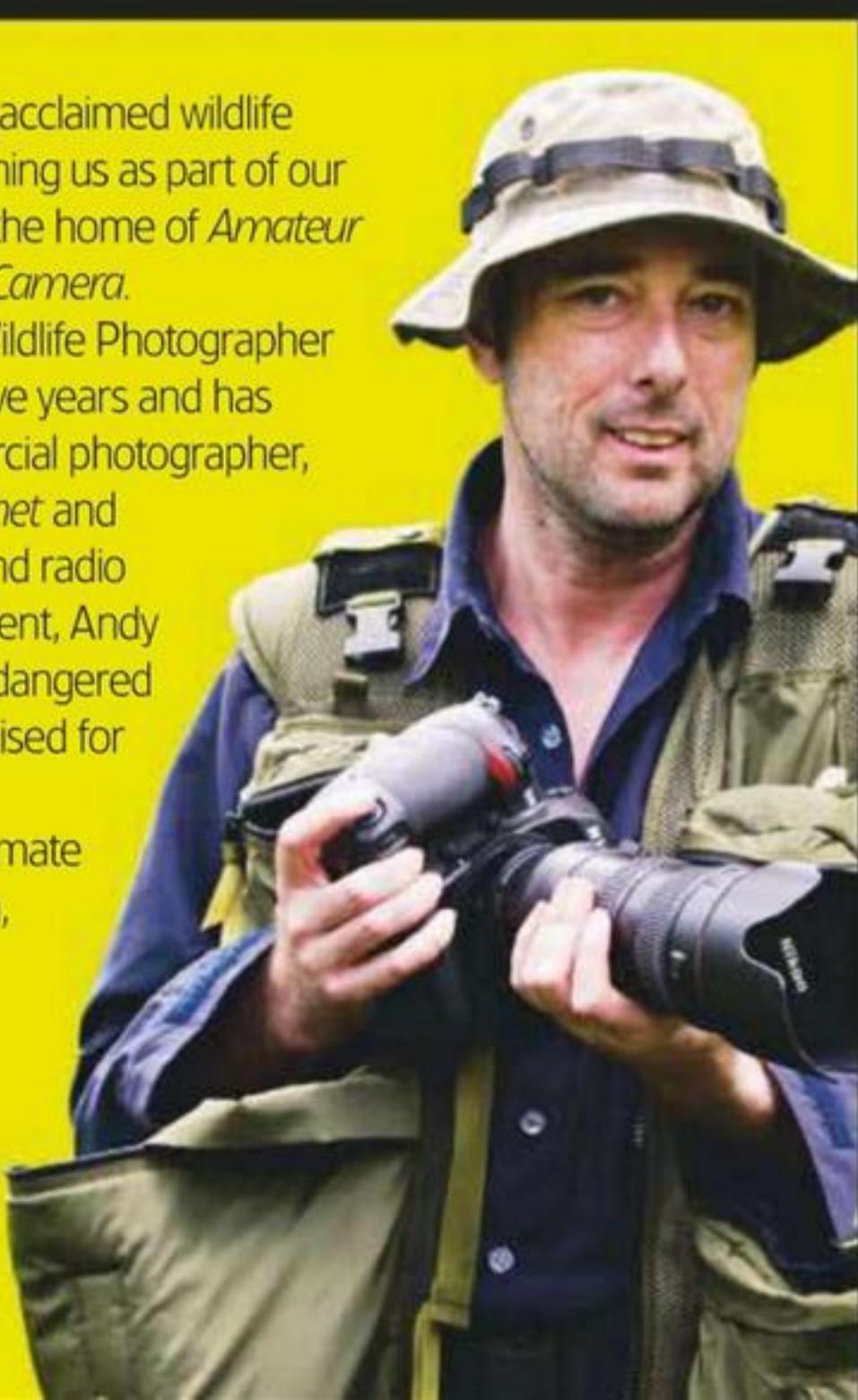
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Although digital processing can swallow large  
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In this guide we look at 50 ways in which you can  
speed up your editing, and find quicker and easier  
methods of achieving the images you want.

**Mat Gallagher**

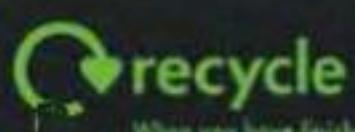
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# Preparing for a shoot

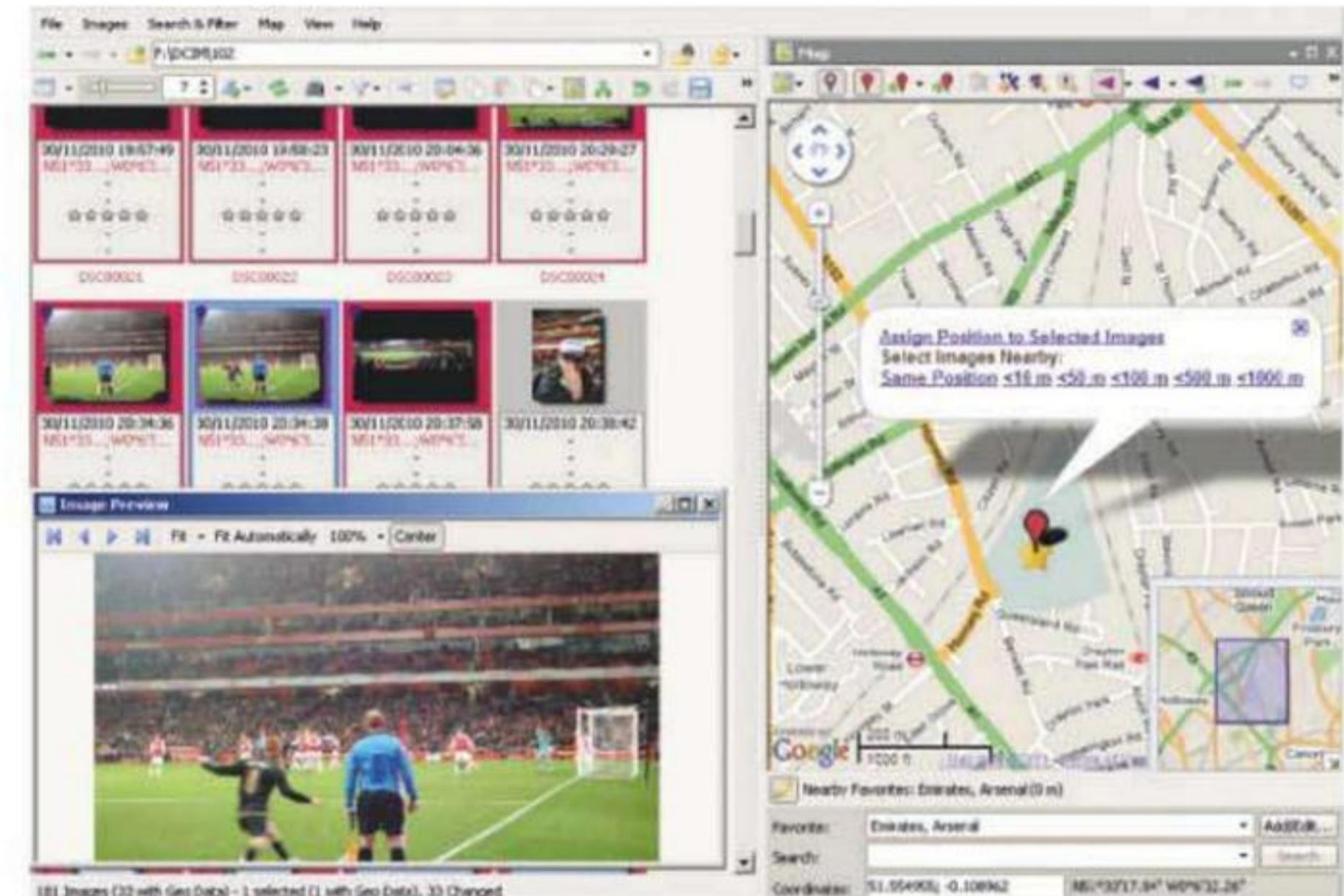
Making sure you prepare properly for a shoot can save a lot of time when you edit your photographs later. We look at a few ways you can be more efficient when taking images

## 1 GET IT RIGHT IN-CAMERA

Perhaps the most important piece of time-saving advice is to make sure that your images are correct in-camera. Choose a suitable aperture for the depth of field or level of sharpness you require. Select an appropriate shutter speed and ISO sensitivity, and make sure you are capturing raw images. Using optical filters, such as a polariser or ND graduated filter, can save a lot of time when it comes to retouching dull skies in landscape images.

If you are using proprietary software, such as Canon's Digital Photo Professional or Nikon's Capture NX2, to edit your raw images, set all the in-camera white balance, colour, contrast, sharpening and noise-reduction settings as close as possible to how you want the final image to look. Most proprietary software applies these settings to raw files as soon as they are imported, which again can save a lot of time when editing.

Another good idea is to shoot raw and JPEG files simultaneously. Although the raw files will always provide superior image quality, for proofing images, sending or displaying images via the internet, or for making index prints, in-camera JPEG images are fine. This is another reason to get the images looking as you want them using the in-camera settings.



**Geotagging your images can make it much easier to recall where exactly a photograph was taken. This makes it easy to return to the location to take further shots**

services, such as Google Maps, to pinpoint the location the image was taken. This then allows you to print a map to make the location easier to find.

Some compact cameras, such as the Panasonic Lumix DMC-TZ20 and the Sony Cyber-shot DSC-HX9V, have GPS receivers built in, as does the Sony Alpha 55 SLT. However, GPS units are available for most

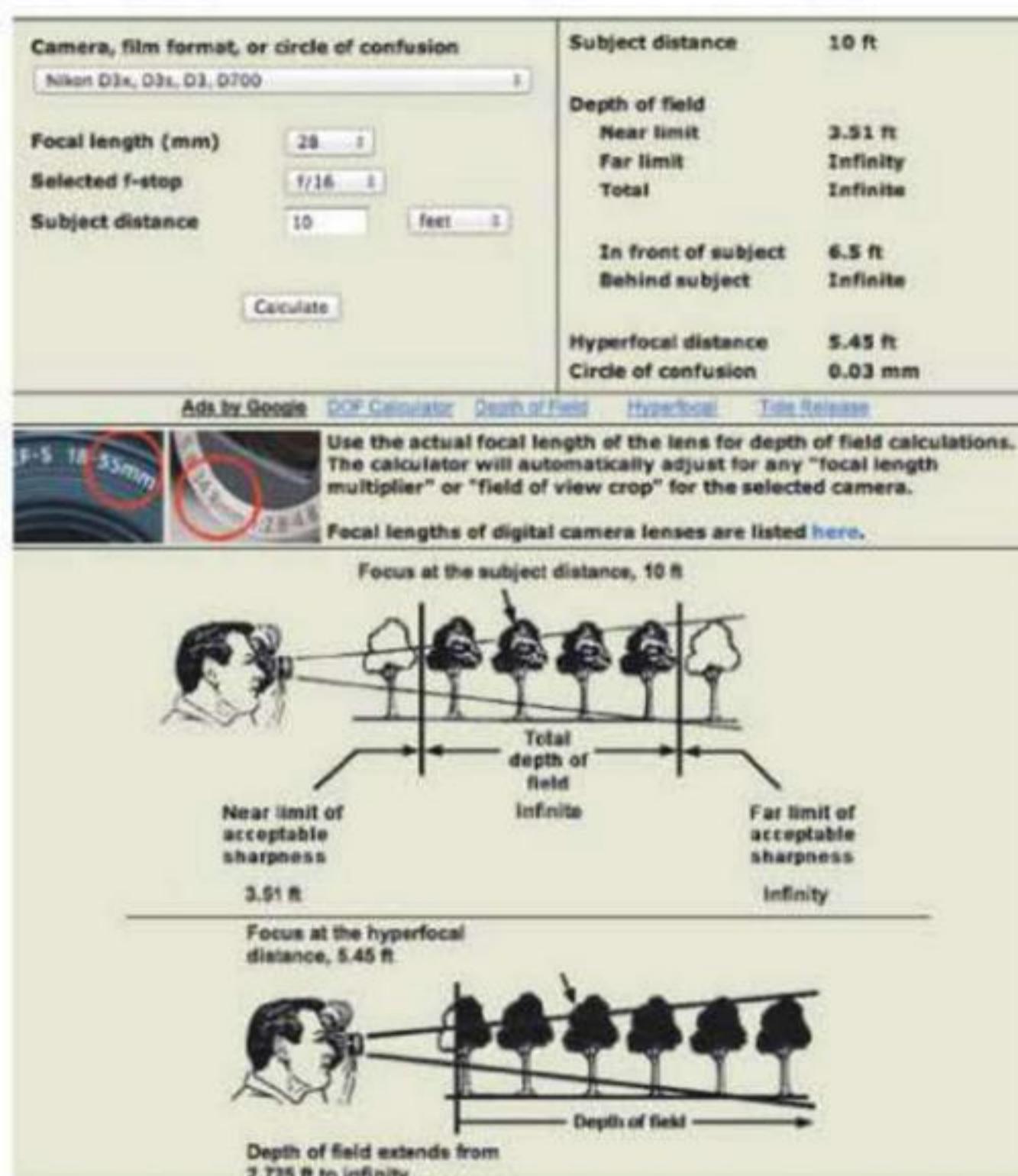
cameras, either through propriety models, such as the Nikon GP-1 and Pentax O-GPS1, both of which cost around £200, or third-party devices. Sony's GPS-CS3KA costs around £110 and works with any camera.

## 2 GEOTAG YOUR IMAGES

Geotagging is the process of adding location data to an image by using data from a small global positioning system (GPS). The exact time and location, including longitude, latitude and altitude, can be added to each image. Once the simple co-ordinates have been added to an image file, software can add more detailed data, such as the names of the country, town and street of the image location. It can also add the names of local landmarks to the keywords of the image.

With thousands of images to search through, geographical data makes finding a particular photograph much easier. Simply use your software's search facility and type in the name of the country, city or landmark you are looking for, and any tagged images will appear.

This information may also help when you need to return to an exact location to reshoot an image, particularly if the location is off the beaten track. Many software packages, such as Adobe Photoshop Lightroom, Elements and Aperture, can convert the



**The DOFMaster online program works out the depth of field and hyperfocal distance for a given camera, focal length and aperture**

## 3 USE A DEPTH-OF-FIELD CALCULATOR

Knowing how your camera and lens will behave in certain situations can be a real time-saver, allowing you to set up your equipment to produce the best results in any given circumstances. One piece of information that is important to know is the hyperfocal distance of a lens. This is the distance, for a particular aperture, at which you can focus and have everything from that focus point to infinity in focus. Knowing this allows you to maximise a depth of field in a scene.

Calculating the hyperfocal distance or depth of field can be made easier by using the DOFMaster website ([www.dofmaster.com](http://www.dofmaster.com)). This online program allows you to input the camera, focal length and aperture being used, and it will then tell you the depth of field and hyperfocal distance. iPhone and Android phone apps are also available for use in the field. If you don't have one of these smart phones, the DOFMaster Hyperfocal Chart is available as a computer program for Windows-based PCs that allows you to print hyperfocal distance charts to keep in your camera bag.

The BBC Weather website shows tide tables and a tide graph for Herne Bay. The tide table for Thursday 11 Aug shows the following:

Time	Height (metres)
Low	0411 UTC 1.3
High	1030 UTC 4.7
Low	1658 UTC 0.9
High	2259 UTC 5

The tide graph shows a double-drum pattern with peaks at approximately 4.7m and 5m, and troughs at approximately 0.9m and 1.3m. The x-axis represents time from 0000 to 0000 on the next day.

**'Use your computer to find out the local tide times at a given location before you leave home'**

## STUDY 4 WEBSITES FOR TIDE TIMES

If you want to photograph rock pools at the coast you don't want to arrive at high tide, so use your computer to find out the local tide times at a given location before you leave

If you are heading to the coast, you should always check the tide times before setting off

home. There are numerous websites that give UK tide times, but among the best and easiest to use are the BBC website ([http://news.bbc.co.uk/weather/coast\\_and\\_sea/tide\\_tables](http://news.bbc.co.uk/weather/coast_and_sea/tide_tables)) and [www.tidetimes.org.uk](http://www.tidetimes.org.uk). Use the information provided by these two websites to make sure that you visit the coast at the correct time of day, and most importantly, use them to stay safe when taking images along the coastline.

## 5 KNOW YOUR LIGHT

If you are photographing outdoors, it is crucial that you know how a scene will be lit. Designed specifically with photographers in mind, the Photographer's Ephemeris is a piece of software that will tell you exactly what time the sun and moon will rise and set, and the hours of twilight at any given location in the world. By using the software's built-in map, locations can be pinpointed and you can see the angle and position of the sun and moon at any time during the day. This can give you vital information about when exactly the sun will illuminate a particular geographical feature or at what angle you should be standing to see the sun rise or set over a feature in a landscape.

The Photographer's Ephemeris is available from <http://photoephemeris.com> and is a free download for PC, Mac and Linux computers. For those who travel regularly it is also available for the iPhone and iPad from the Apple App Store, price £5.99.

The Photographer's Ephemeris software interface. The main map shows a coastal area with a red dot indicating the location. A legend on the left shows the following symbols: Sunrise (yellow line), Sunset (orange line), Moonrise (light blue line), and Moonset (dark blue line). The map includes a scale bar (50m) and a north arrow. The top status bar shows the date (Thu 13:28), time (10:52), and location (Richard Sibley). The right panel displays the Ephemeris data for Tuesday 2 Aug:

Event	Time	Altitude
Sun	05:33 @ 59.5°	20:53 @ 300.2°
Moon	09:12 @ 87.8°	21:36 @ 267.5°
Civil Twilight	04:53	21:32
Nautical Twilight	03:59	22:25
Astronomical Twilight	02:46	23:37

The panel also shows the shadow length (3.47), a graph of the sun's position over 24 hours, and various controls for geolocation, altitude, and multi-day planning.

## 6 OPTIMISE YOUR SOFTWARE

As camera resolutions increase, so do image sizes. This can increase the amount of time it takes to edit an image. There are a few ways that you can speed up the time taken for your computer to process images. The most obvious way is to increase the amount of random access memory (RAM) in your computer. You can find out if you can increase your RAM by visiting [www.crucial.com/uk](http://www.crucial.com/uk).

Increasing your computer's memory shouldn't cost a lot of money, but there are a few things you can do that are completely free. The first of these is to increase the virtual memory. Virtual memory is space on your computer's hard drive that is allocated to be used when your RAM becomes full. For the best performance, you should make sure that your computer's virtual memory is around 250% of the size of your RAM. So if you have 2GB of RAM installed in your computer, you should allow 5GB of virtual memory on your hard disk drive. To do this in Windows 7 or Vista go to Start>Control Panel>System>Advanced System Settings>Performance>Settings and then Change, under the Virtual Memory option.

Similar to virtual memory is the ability of certain software to use hard disk drives as a scratch disk. The idea behind a scratch disk

is that it can be used to store temporary data when images are being edited. Usually this takes place on the computer's main hard disk drive. However, allocating an external hard disk drive is a faster option as it is separate from the disk that stores the operating system and editing software. This means the editing software and operating system can keep operating at maximum speed without having to slow down to write data, which is instead sent to the external scratch disk.

To set up a disk as a scratch disk in Adobe Photoshop or Elements, go to Edit>Preferences>Performance and select the external drive you wish to use as a scratch disk. Preferably choose a disk that is connected via a fast USB 2.0 or 3.0, or FireWire 800 connection. The faster the disk and connection, the faster the data can be transferred and the greater the increase in performance will be.

## 7 CALIBRATE YOUR MONITOR

Printing images is one of the most time-consuming tasks for any photographer, but you can dramatically save time, paper, ink and money by making sure that your monitor is correctly calibrated.



**Using Adobe Bridge in the Filmstrip workspace makes it easy to preview the images you have taken**

**'To save time, paper, ink and money, make sure your monitor is correctly calibrated'**

Using a calibration device, such as the Datacolor Spyder 3 Pro ([www.datacolor.com](http://www.datacolor.com)) or the X-Rite ColorMunki Display Calibrator ([www.colormunki.com](http://www.colormunki.com)), is a quick way to make sure that what you see on-screen is as accurate as possible. By printing using the correct printer and paper profiles, your print should then be almost identical to the on-screen image. This can save hours trying to adjust the colours of an on-screen image so that it is printed correctly, which in turn saves you money on the cost of ink and paper.

## 8 CREATE CUSTOM WORKSPACES

Many photographers give little thought to how their software is laid out on-screen, but altering the arrangement of the various windows, palettes and toolbars can save you a lot of time looking for the tools you need. Most software will have a number of different preset workspaces, based on the tasks you are performing. For example, Adobe Bridge has such presets as Essentials, Output, Filmstrip and Preview, each designed to make it easier to arrange and edit images depending on the task in hand. Similarly, Adobe Photoshop has Automation, Colour and Tone, Painting and Proofing workspaces. In both pieces of software, these workspaces can be found under Windows>Workspace.

However, you don't have to use these workspaces. Once you have set up your software's menus, palettes and toolbars where you want them, you can save them as a workspace. In Adobe Photoshop or Bridge, do this by going to Windows>Workspace>Save Workspace. Give this workspace an appropriate name, such as My Custom Space or Retouching, and then save it. You can then apply this workspace whenever you need to.

Learning how to use and apply workspaces can save a lot of time as all the tools will be in a logical place on-screen.



**Without a properly calibrated monitor, you will have no idea if the colours of an image are correct and how accurate they will look when printed**

# Importing your images

When you are working with large numbers of images, applying settings when you are importing them can save a lot of editing and organising time later



## 9 IMPORTING METHODS

Most raw conversion and catalogue software will allow files to be edited while they are imported. At a basic level you can change the names of all the files while they import, but there is a lot more that can be done at this stage.

Both Adobe Photoshop Lightroom and Apple Aperture allow image metadata to be added and changed, making it easy to add copyright data or keywords to all your images. Both of these save time, with the keywords making it easier to find images at a later date.

Preset adjustments can be applied as images are downloaded. This can save a huge amount of time if you tend to apply the same basic settings to all your images. Save your settings as a preset and apply them on import so that all your images have the 'preferred level' of 'hanning' ...

reduction, lens adjustments and colour settings. You can also create different presents depending on the subject matter. For example, you may not want the same level of sharpening applied to portraits as you do documentary images, so you can create presets based on subject matter.

## 10 BATCH RENAME

Batch renaming images is one of the features we find most useful in the AP office. With test images taken at all different cameras and exposure settings, it is important to make sure all images are correctly named. This is usually done in Adobe Bridge, although most software has similar batch rename features.

In Bridge, select the images you wish to rename, right-click and select Batch Rename. A box will appear with a variety of different automated renaming options. At

**Above:** You can save a lot of time by applying basic image settings at the import stage

the most basic level all the images can be renamed in sequence, so you can have a series of images called Holiday 0001, Holiday 0002 and so on. However, the metadata of an image can also be used to help rename the photograph. One feature we find useful is the ability to add the name of the camera and the exposure settings to each image. To do this, select Metadata and then select Camera. Add another naming option and choose Exposure (or another two and choose Aperture and Shutter Speed, depending on your software). This will rename all the images with the camera and exposure they were taken with, such as Canon EOS 60D 1/250 f/8.

**'Most raw conversion and catalogue software will allow files to be edited while they are imported'**



**Using the metadata of a photograph when batch renaming images will save you a lot of time**



## 11 PRIORITY YOUR IMAGES

When sorting through hundreds of images, your first priority should be to place them in some kind of order. Most image library software, including Adobe Photoshop Elements Organiser, Bridge, Lightroom and Apple Aperture, will provide a number of different ways for you to do this.

In Adobe Photoshop Lightroom there are three ways to rank your images, and the first of these is the simple Flag selection. Go through all your imported images and flag any that can be deleted. You can use the browser to view all the images that have been flagged, then select them and delete them en masse.

With the worst of the images deleted, sort through the remainder by giving

each one a star rating. Again, most image library software has this feature. Go through all the images and give them a rating from one to five. Most of your one-star images should already have been deleted, so you can reserve five stars for your very best photographs. With the star ratings applied it becomes easier to see which images to work on first, and if there are any more images you are happy to delete.

Finally, when it comes to editing your images, use a colour label to show the stage at which each image is. You could try using red for images that have been unedited, Purple for images that need retouching, Yellow for images that need a final colour and contrast adjustment, and green for finished images. Keeping your images organised in this way makes it easier for you to find and edit them in the future.

**Applying star ratings and colour labels will make it easier to see which images you have finished editing and which still need to be worked on**

**'Make sure that your images are stored in organised folders on your hard disk drive'**

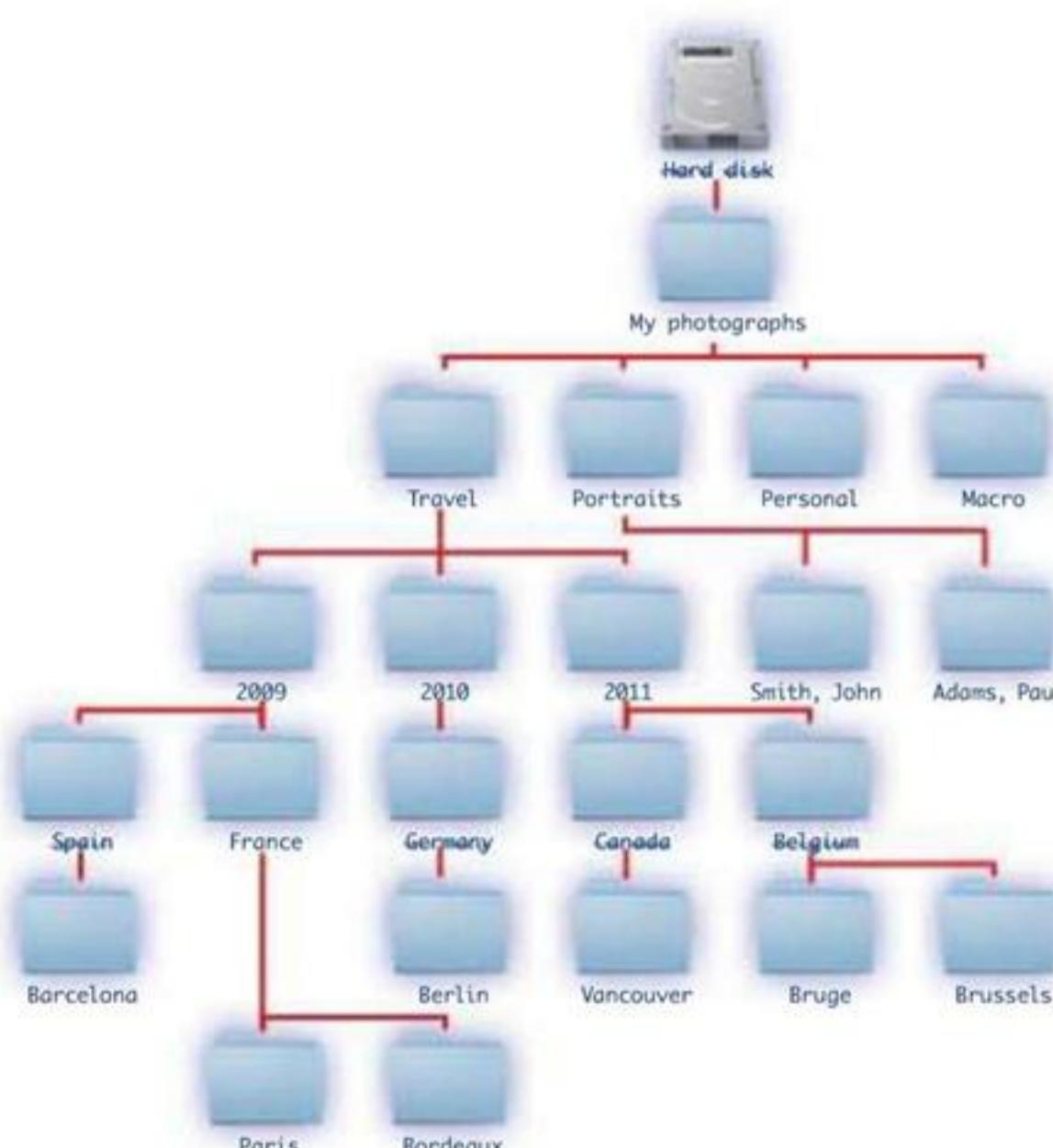
## 12 ORGANISING FILES

Using an efficient folder system and applying star and colour ratings in library software will provide the basic settings to help you organise your images, but there are many other tools available for further refinement.

Probably the easiest way to organise your images is to use keywords. As already discussed, these can be added to images when they are imported.

When adding keywords, think about what is in the image and add keywords accordingly. Even simple terms, such as 'landscape, sunset, flowers', will help ensure you can easily search for images. However, adding more complex terms will allow you to be more specific, so rather than just 'landscape', add further terms, such as the time of day or the type of location, so you have 'landscape, morning, rural, field'. Adding as many keywords as possible makes it much simpler to find images in the future, and may reveal a photograph or two that you forgot you took.

One of the more recent ways of organising images in Apple Aperture, iPhoto and Adobe Photoshop Elements is the ability to detect and recognise faces. Once you have tagged a person's face in a few images, the software automatically suggests who is in each image for you. This makes it far easier to find images of people, which is great for portrait photographers.



## 13 FOLDER STRUCTURE

Although image library software makes it easy to search and sort images, it is also a good idea to make sure that your images are stored in organised folders on your hard disk drive. There are many ways to do this, but at the very top level sorting images by categories is often the simplest way. You could create a series of folders called, for example, Travel, Portraits, Still Life, Macro, Documentary and Personal. In each of these folders create a separate folder for different years, such as Travel>2010. Within this folder create a sub-folder for each of the

places you travelled to that year, such as Travel>2010>Croatia.

With some subjects, such as portraits and macro images, you can forego the year folder and simply create a folder for different subjects. As in the diagram (left), these sub-folders could be the person's name or the subject. For example, in the Portraits folder you could have a folder called Smith, John, while for the Macro folder you could have Flowers>Daisies.

Ensuring your images are properly organised in this way makes it much easier to find the photograph you are looking for. It will also make it easier to import images if you change your editing software or move your images.



## 14 BACK UP YOUR FILES

The easiest way to back up your images is to have two hard disks – a working disk and a disk purely for back-up.

You should always back up your final images when importing them. Adobe Photoshop Lightroom has the facility on its Import dialog to import images and also to back them up to a second location. This means you will always have a copy of your original images, but you will also need to make sure that all your edited images are backed up. The easiest way to do this is to copy any files or folders that you have changed or created to the back-up disk. It is important to get into the habit of doing this routinely, preferably after every time you have made changes to images, but if not at



A back-up disk and suitable software are crucial for making sure your images are not lost should your hard drive fail

least once a week. In this way, should the worst happen and your hard drive fails, you won't lose your images.

Many external hard disk drives come with software that automatically backs up files and folders routinely to the drive, and Apple Mac users can use the Time Machine that comes with Mac OSX. Third-party software such as Second Copy ([www.secondcopy.com](http://www.secondcopy.com)) is also available. This allows you to select which folders to back up, and the time and frequency at which to do it. Such software will only back up files and folders that have changed since the last back-up, saving a lot of time compared to backing up an entire hard disk or folder full of thousands of images.



## 15 DIVIDE SCANNED PHOTOS IN PHOTOSHOP ELEMENTS

Scanning 6x4in prints one at a time can be time-consuming. Thankfully, Adobe Photoshop Elements provides a quick way to scan more than one image. Simply lay out the images on a flatbed scanner and scan them by selecting File>Import and then selecting your scanner.

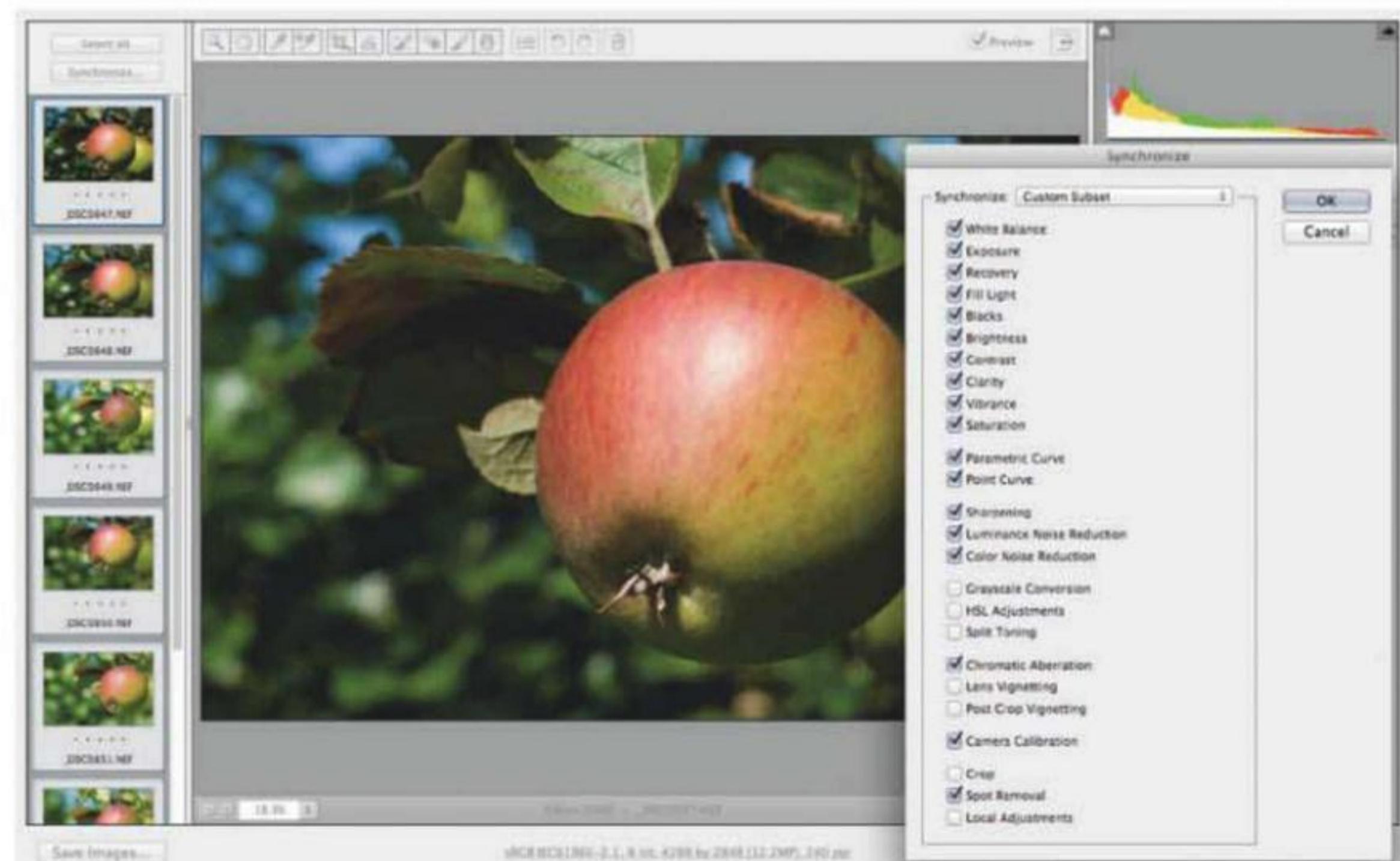
After the scan has been made there should be a single image containing all the scanned photographs. Now, in Full Edit mode, select Image>Divide Scanned Photos. Adobe Photoshop Elements will then detect each individual photograph and open each in its own separate window. These will all show up in the Elements Projects Bin, along with the original scanned image.

## 16 BATCH OPEN RAW FILES TO CAMERA RAW

Those without image-management software can still batch process raw images using Adobe Camera Raw. Select your images and open them in Adobe Photoshop, which will first open them in Camera Raw.

All the raw files will open in a bar on the left-hand side. Make any adjustments to the first image. When you have finished editing, choose Select All on the top left-hand side and click Synchronise. A pop-up box should appear with all the adjustments listed. Click on the adjustments you wish to apply to your images and then select OK. The adjustments made to the first image, and subsequently selected, will then be applied to all the highlighted images.

Open JPEGs in Camera Raw by selecting them in Adobe Bridge, right clicking on them and selecting Open in Camera Raw.



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# Retouching

As the mainstay of the editing process, retouching can take up the biggest chunk of your time. Using the techniques on pages 11-15 will help you to speed up the process

## 17 SHORTCUT TOOLS AND WORKSPACE SHORTCUTS

If you watch a professional image editor at work, you will see that he or she rarely visits the menus and the cursor seldom leaves the image, even for the tools palette, because they use shortcut keys. Professional image and video-editing software has long employed shortcut keys to speed up the editing process. Adobe Photoshop, being mainly designed for professional editors, uses shortcuts, but these have proved so popular that they have been incorporated into the likes of Adobe Photoshop Elements and Corel PaintShop Pro.

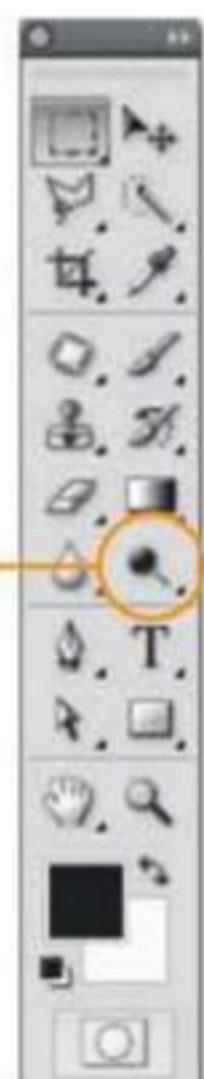
Many of the letters on your keyboard relate directly to shortcuts to tools, while adding the Ctrl or Alt buttons plus a key press can access a range of palettes and processes. There are also keys that can change the look of your workspace, and even some combinations that change the way certain tools work. The following are a few handy Photoshop shortcuts for use on PCs, most of which will also work for Photoshop Elements. Mac users need to substitute Ctrl for Cmd and Alt for Opt.

**Caps Lock**  
Turns brush shape into precision + display

**Ctrl+Shift+N** Creates a new layer  
**Ctrl+Alt+I** Image size  
**Ctrl+T** Free Transform  
**Ctrl+Backspace** Fill with background colour  
**Ctrl+0** Fit in page (Zoom)  
**Ctrl+Alt+S** Save As  
**Ctrl+Shift+L** Auto tone  
**Ctrl+Alt+U** Hue/Saturation  
**Ctrl+Alt+L** Levels with last used settings  
**Ctrl+Shift+U** Desaturate  
**Ctrl+Alt+Shift+B** Black & White palette  
**Ctrl+Alt+Shift** (in Free Transform) Perspective control  
**Alt+W** Close all

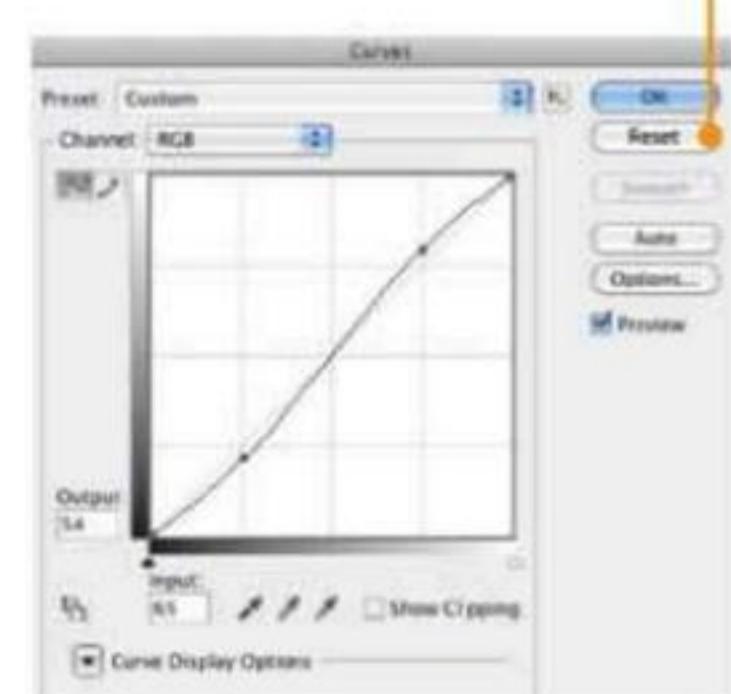
**Number (1-0)** Opacity 10-100%

**Space Bar**  
(hold) Hand tool



**Alt** (when in Dodge/Burn)  
Swaps to the alternative

**Alt** (in palette)  
Turn cancel into reset button



**F** Cycle screen modes  
**Alt+Backspace** Fill with foreground colour

**Shift+Number**  
Flow (10-100%)

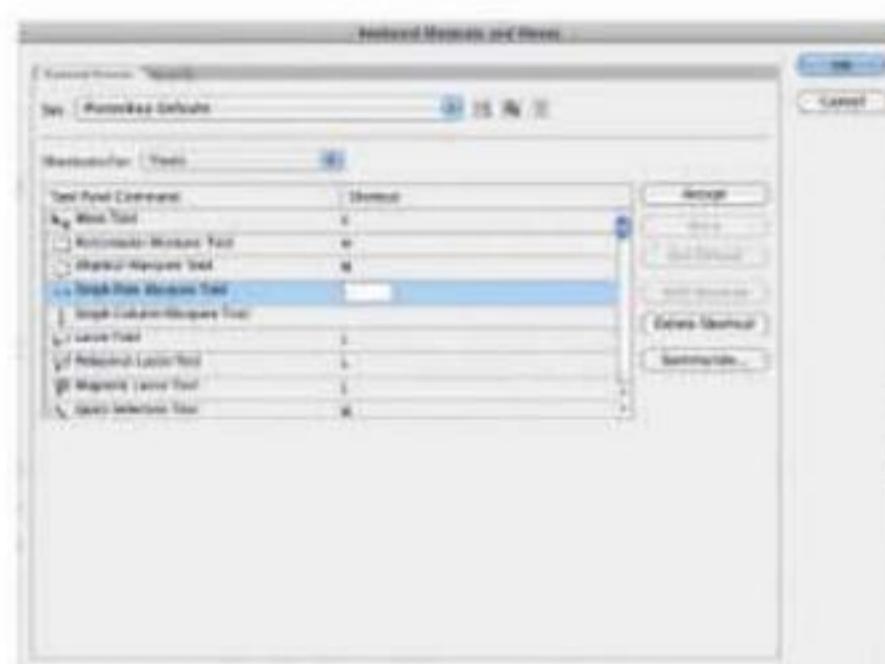
## 18 CREATING YOUR OWN CUSTOM SHORTCUTS

As well as the standard assigned shortcuts available in Adobe Photoshop and Elements, you can create your own shortcuts for any of the tasks that appear in the menus or tools palettes. The Channel Mixer is one function that doesn't have a dedicated shortcut but is regularly used, so you can add one here. You can also change existing shortcuts for ones that are more suitable for your usage. There are some limitations, however. For example, tools

shortcuts must be a single character on the keyboard (not including the F-keys or numbers), while menu items must include the Ctrl (Cmd) or an F-key in the shortcut. The custom shortcuts are accessed from Window>Workspace>Keyboard Shortcuts & Menus. Additionally, the Actions palette (Window>Actions) allows you to assign shortcuts to preset or self-created actions, so any sequence that you can perform in Photoshop can become a shortcut.



Any of the items that can be reached from the main menu bar can have shortcut keys assigned to them



Tool bar functions can have their shortcuts changed, but they must be a single character on the keyboard

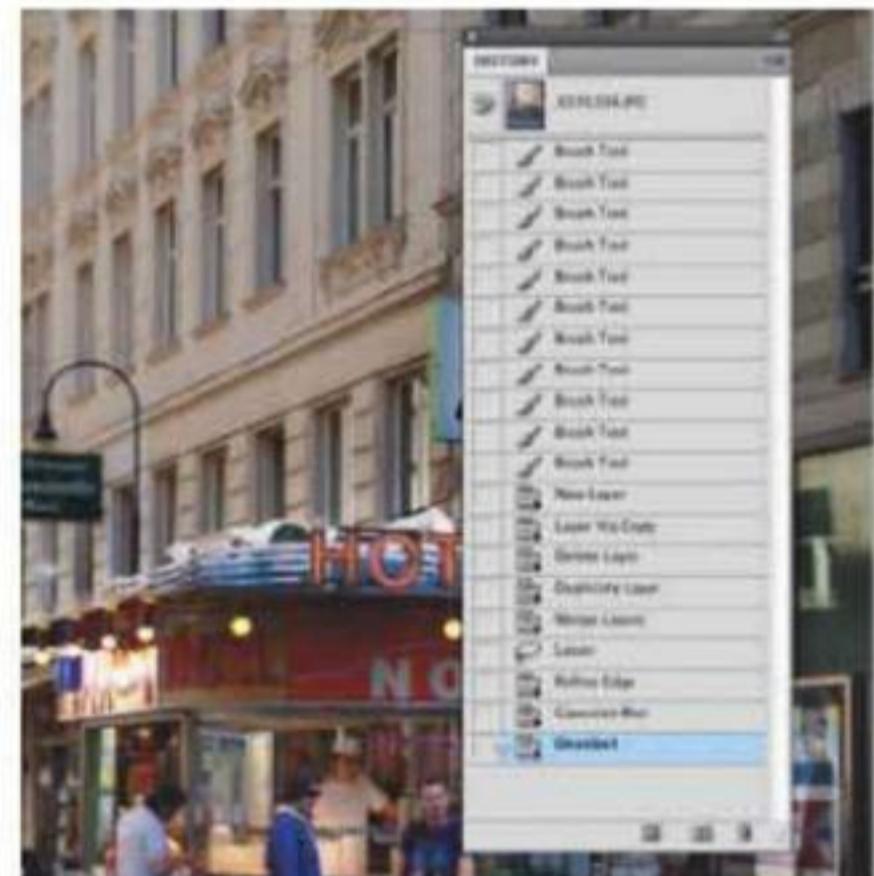
## 19 WORKING IN LAYERS

The Layers palette is one of the most useful features of an editing program and it is really valuable for making image adjustments. Whether you're adjusting the levels, cloning or painting your image, by doing so on a separate layer instead of directly on the image you can remove the alteration or adjust it at any time. The Cloning and Healing tools allow you to select whether you sample from other layers in the settings, and by selecting this option you can create a new blank layer and do your cloning and healing onto this.

Adjustment layers can be created in the same way as new layers (click the circle icon at the bottom of Layers palette or Layer>New Adjustment Layer from the menu bar), and include all the main adjustment features from Levels and Curves, through to Gradient Map and Selective Color. By combining these with a Layer Mask you can also perform selective adjustments to areas of your image – and then adjust or remove the effect at any time.

With some edits your Layers palette can become pretty crowded, so it can help to spend a little time organising the layers. As each layer is created it is assigned a name – usually layer 1, layer 2 and so on. By double-clicking on this name you can give it a more suitable title, such as 'sky' or 'cloning'. You can also group your layers together into folders to organise them further by selecting New>Group from the layers palette menu or highlighting the layers you want to group and choosing Layer>Group Layers from the menu bar.

**'The History brush allows you to selectively return parts of your image to a previous state by painting over the area'**



The History palette allows you to quickly step back anywhere between 20 and 1,000 steps in your editing



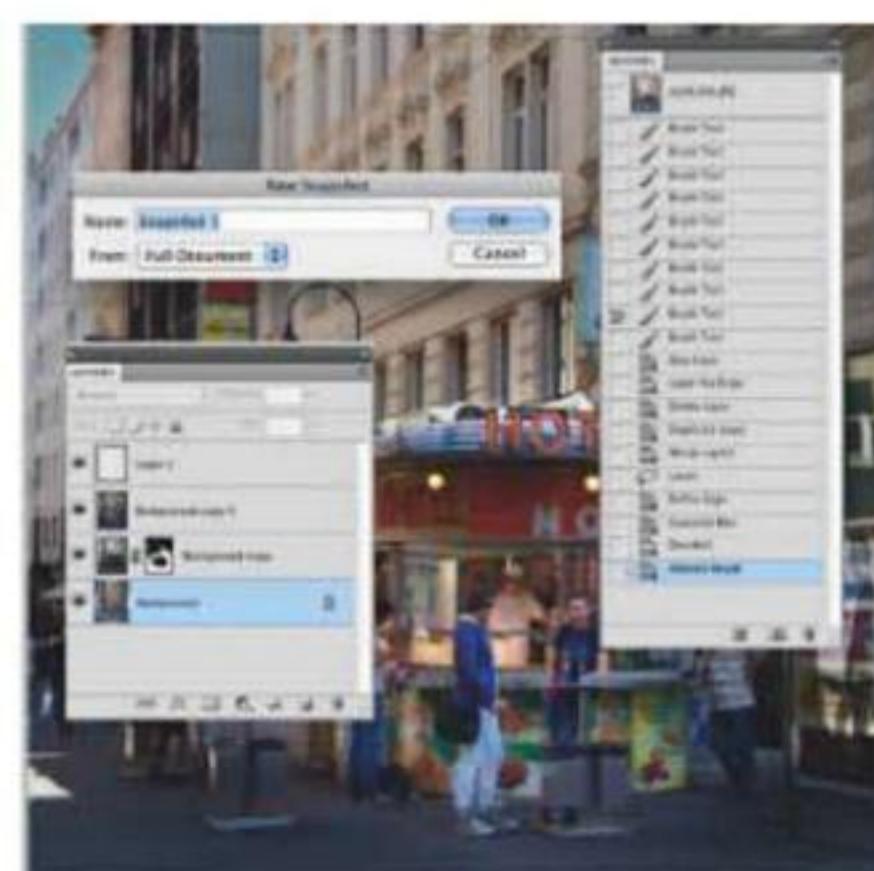
Using the History brush, you can selectively return to a previous history state by painting onto your image

## 20 USING THE HISTORY PALETTE

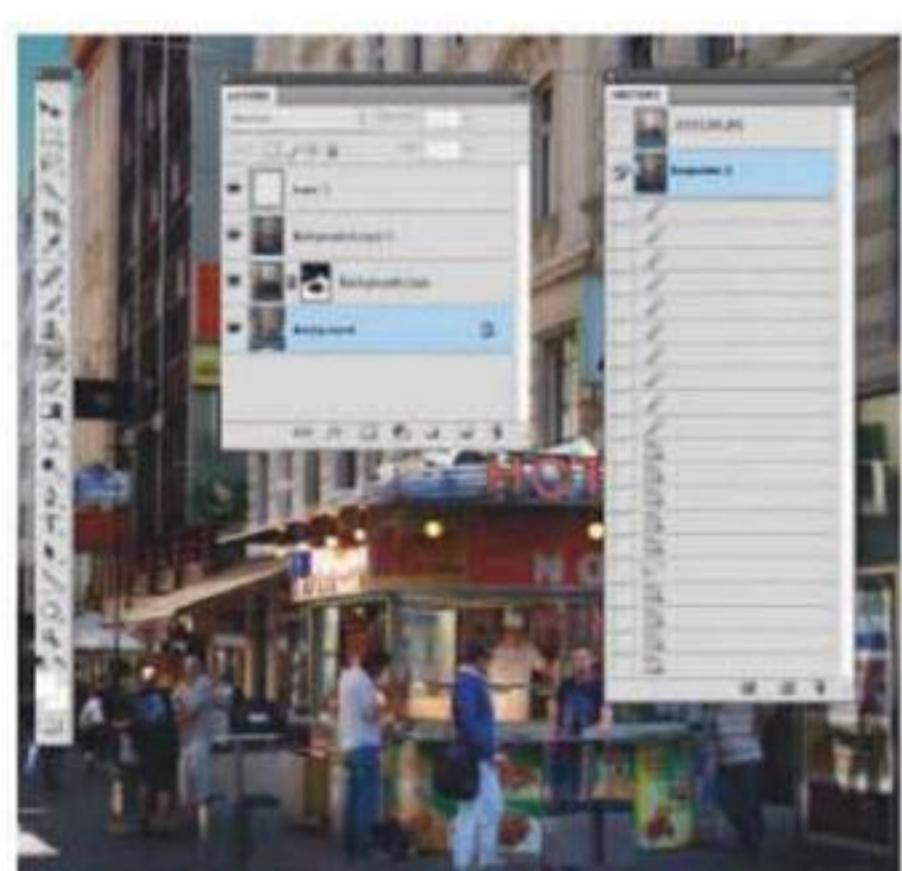
By default, the History palette records up to 20 adjustments that have been made in Adobe Photoshop or Elements. This means that by going into the History palette (Windows>History) you can quickly go back to between one and 20 alterations. This number can be increased or decreased in the preferences menu (Photoshop>Preferences>Performance) to a maximum of 1,000 history states should you wish, although this will take up more memory. The History palette also retains the original file you opened, so you can switch back to that at any time.

Within the History palette you can also create snapshots. These are markers that record the image in its current state. They remain in the palette so you can return to them even if the history states are exceeded. A custom shortcut can also be set to create a new snapshot.

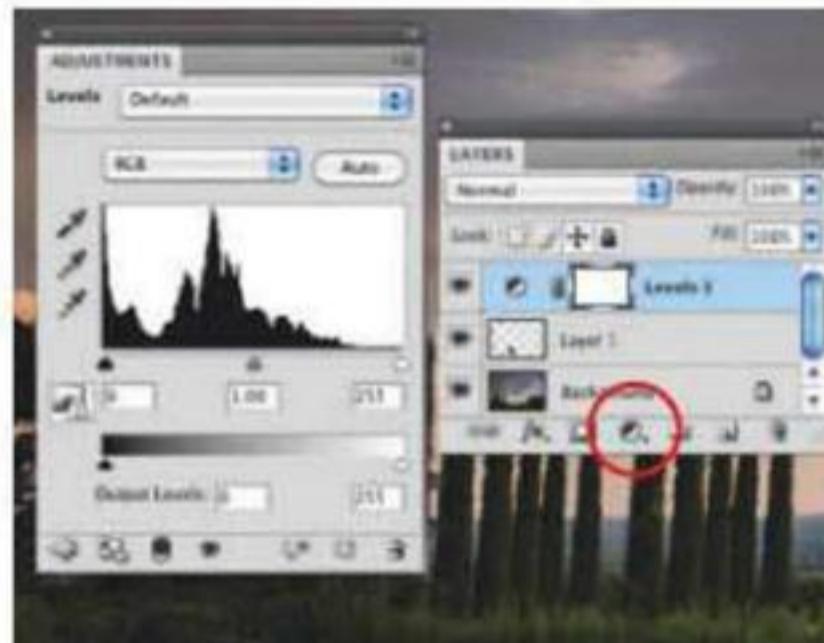
The History brush allows you to selectively return parts of your image to a previous state by painting over the area. From the History palette you can select whether this is the original file, a snapshot or one of the saved history states by clicking the box to the left of the history state. This can be useful for quick selective colour techniques instead of creating a Layer Mask for an effect.



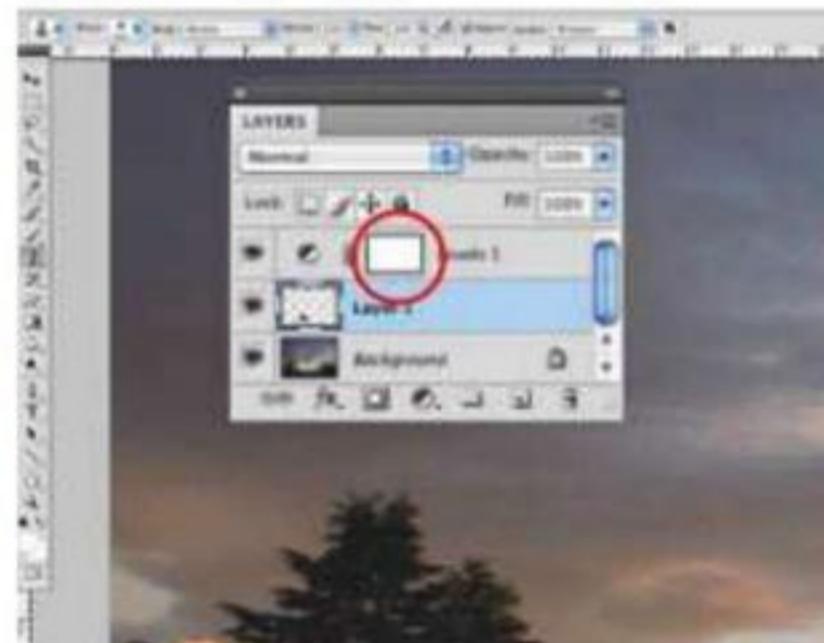
A snapshot of your current image state can be taken at any time and then named for reference



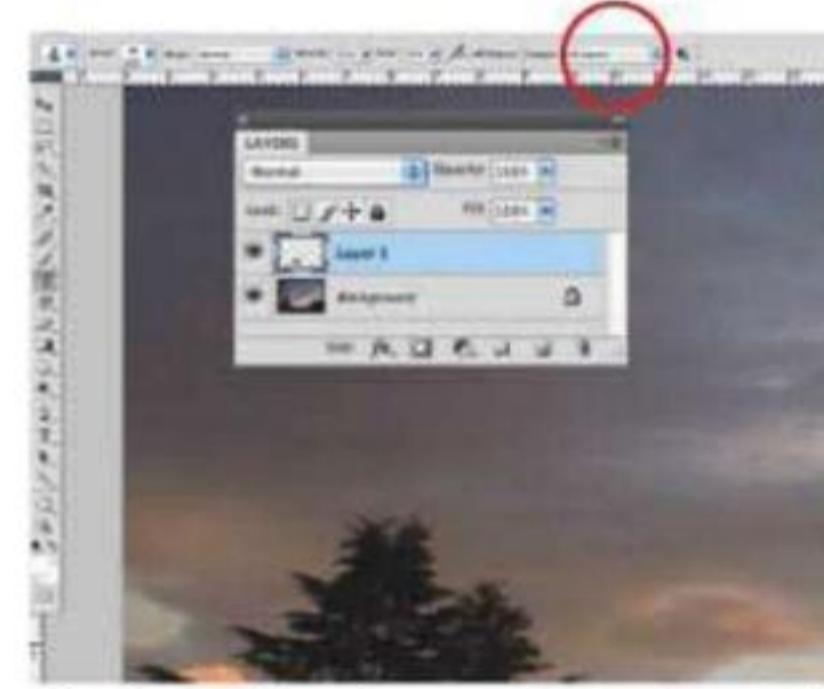
You can either return to a snapshot via the History palette or use it as a return point for the History brush



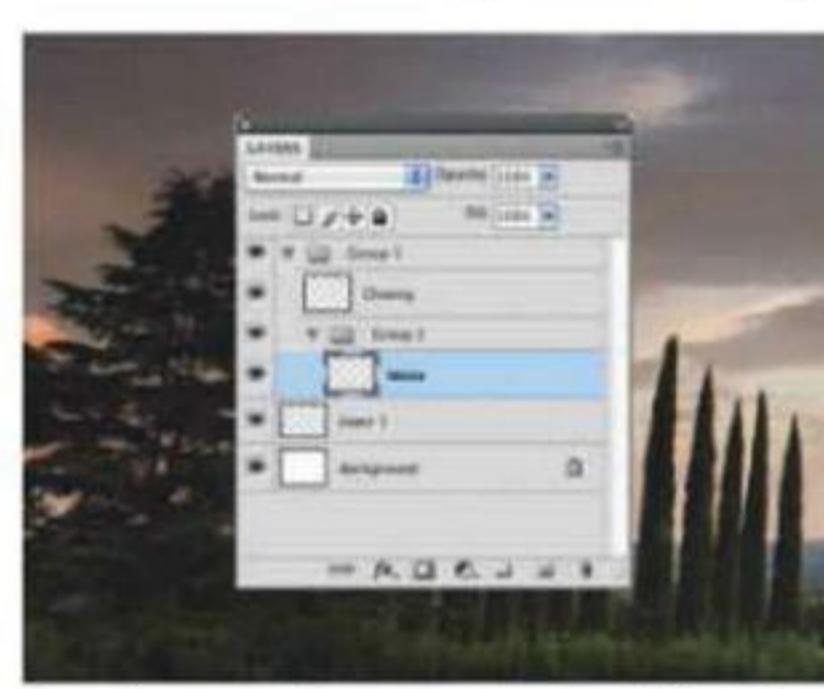
Adjustment layers are created from the icon at the bottom of the Layers palette and can be edited or removed at any time



Selective adjustments can be made by painting black onto the adjustment layer to mask out certain regions of the image



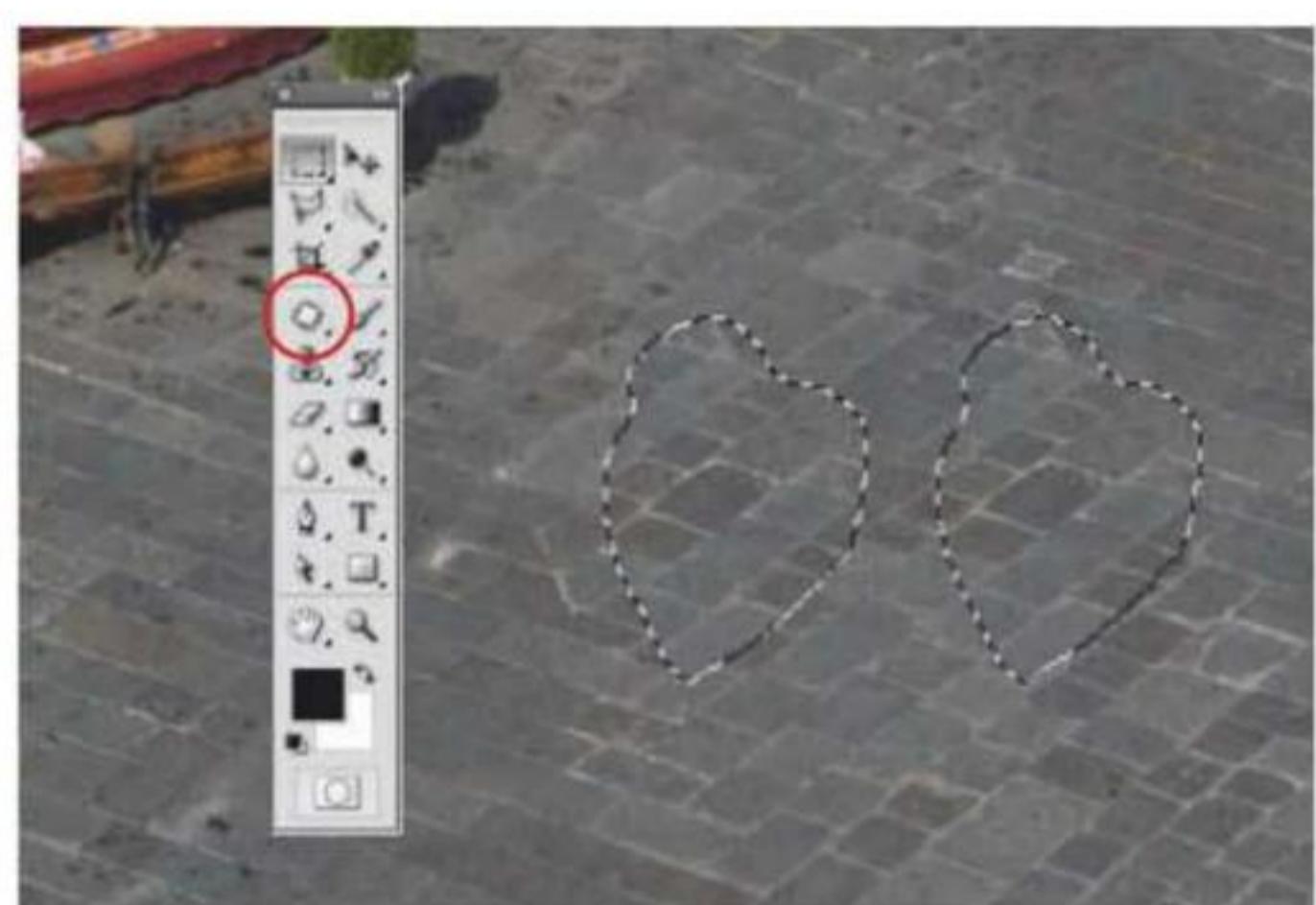
Cloning and healing can be performed on a blank layer by selecting Sample All Layers from the options



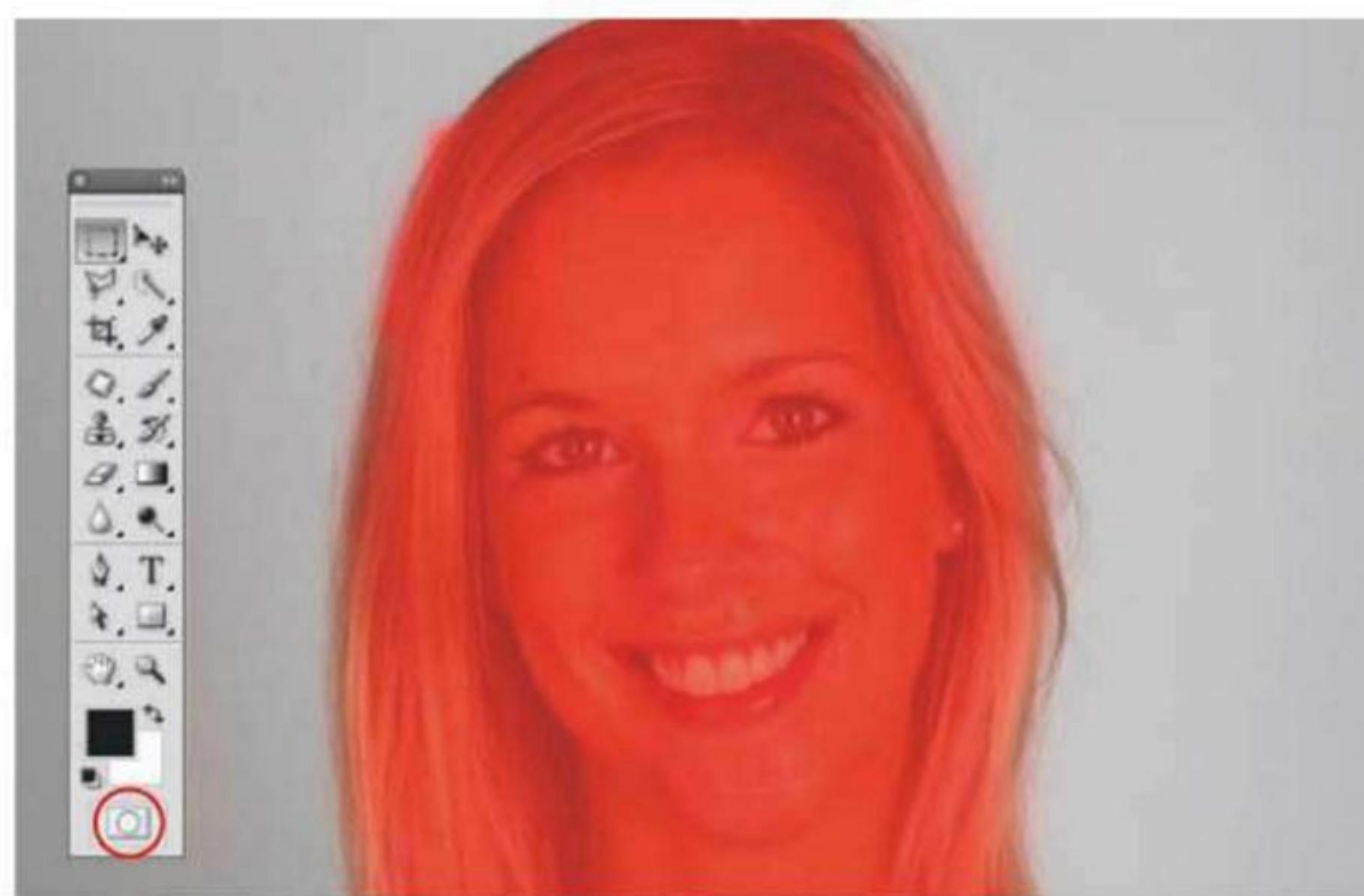
Naming your layers and organising them into groups can make navigating your adjustments much easier



Using the Patch tool, the item to be removed is selected with a rough lasso over the area



The area that will be used to replace it is found by clicking inside the selected area and dragging onto the sample area



## 21 MAKE SELECTIONS MORE ACCURATELY USING QUICK MASK

Selections in Adobe Photoshop have many different uses, but apart from those that involve a simple rectangular selection they can be slow to create. The Quick Mask tool is designed to allow you to make selections more accurately than with the Freehand Lasso tool and far quicker than using the Polygonal Lasso or Pen tool methods. The Quick Mask is selected from the bottom of the tool bar, or by using Q on the keyboard. You can then use the Brush tool to paint

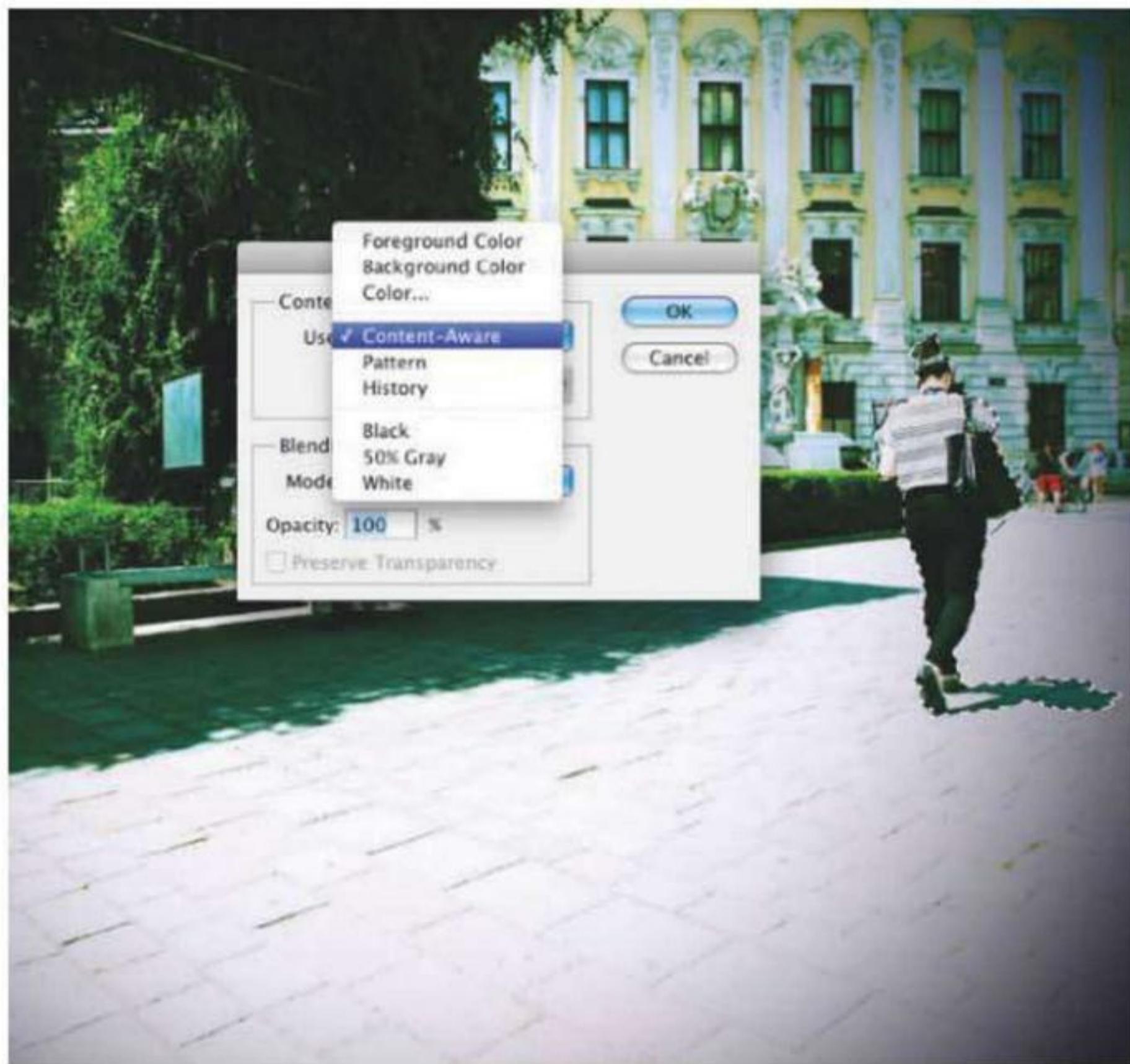
with black selected it will appear as red on screen to show the Quick Mask area, while painting with white will remove the mask. By using different brush sizes and opacities you can produce a soft-feathered selection or a very accurate one. This can be useful when selecting someone's hair because the brush strokes are much easier to use than clicking around the hair. Once you are happy with your masked area, clicking on the Quick Mask tool again will turn it into a regular selection with 'marching ants' around the edge.



When the mouse is released, the selection is filled with the sample area and the edges are blended to match the surroundings

## 22 USING THE PATCH TOOL TO REPLACE AREAS

The Patch tool works like the Healing brush to replace areas of an image with those sampled from another and then blending the tones to the surroundings. The difference between the Patch tool and the Healing brush is that instead of limiting the healing to the shape of the brush or brush stroke, the Patch tool allows you to select any size of area using a freehand selection method much like the Lasso tool (or by holding down the Alt key using a Polygonal Lasso method of point-to-point clicking). This means that large areas can be healed much quicker. The tool gives you the choice to use your patch selection as the source (the area to be healed) or the destination (the area to sample from). Then, by clicking and dragging, you can pull the selected area over to the sample point or area to be healed.



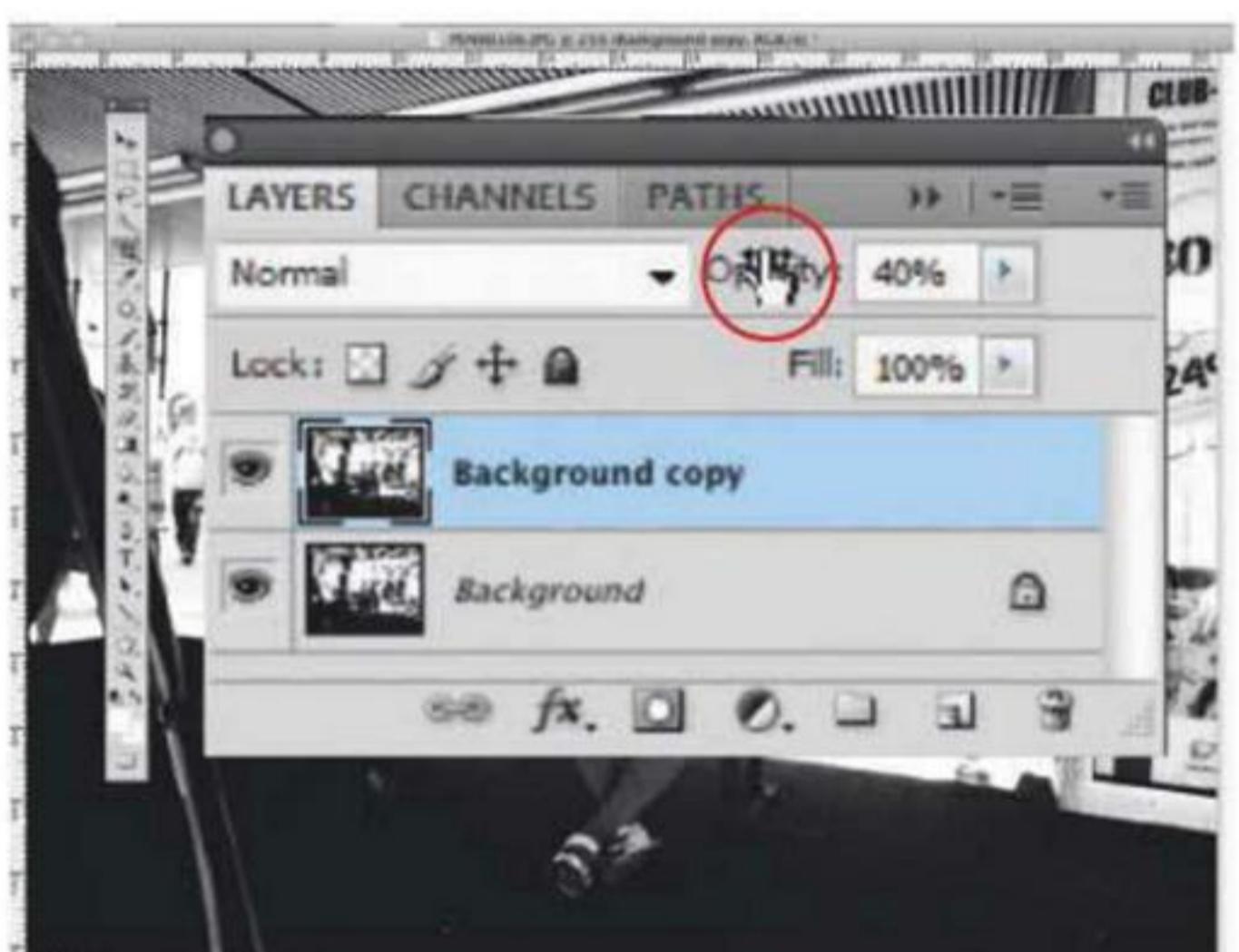
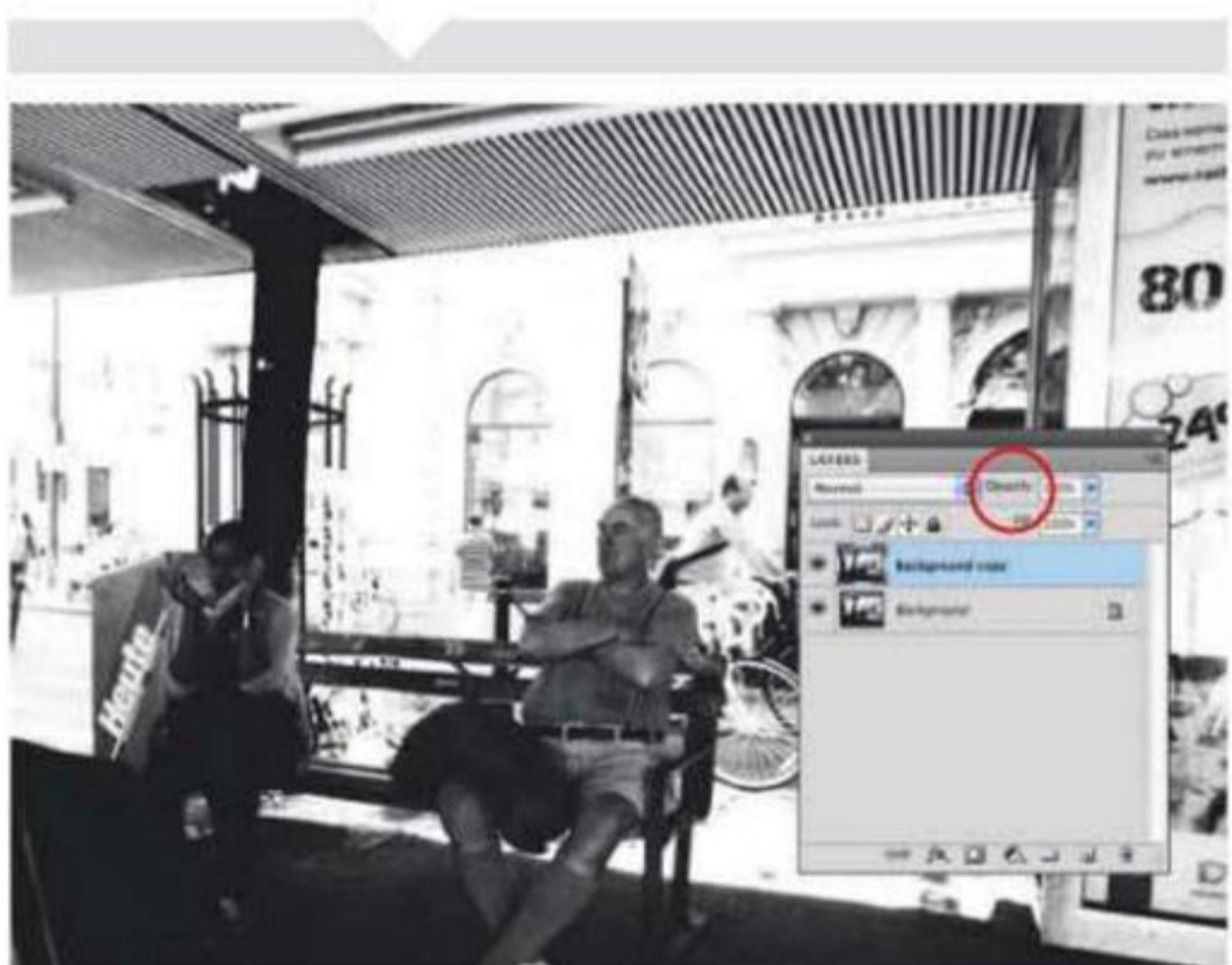
## 23 REPLACING AREAS USING CONTENT-AWARE FILL

Content-Aware Fill is a new addition to Adobe Photoshop and Elements that uses more advanced algorithms to replace areas of an image quickly and accurately. Content-Aware options are available in the Spot Healing brush, but are most impressive when shown using the Fill tool. By making a selection and then choosing the Fill command (Edit>Fill), you can select Content-Aware from the dropdown menu. Once you click OK, the software will use the surrounding data to fill the selection as it sees fit – much like an automated Patch tool. It doesn't always get it spot-on and you may need to tidy up the results using the Healing brush, but it is generally a much quicker method of removing objects from a scene.



## 24 ADJUSTMENTS USING DRAGGABLE FIELDS

When editing palettes and settings in Adobe Photoshop and Elements, there are various numeric values, such as percentages, colour values and measurements, that have to be filled in. Some of these options also have a slider control under a dropdown menu, but in most cases even those without sliders, such as the controls for the Crop tool, can be quickly adjusted by clicking and dragging your mouse across the name of the adjustment (such as Length or Opacity). This often provides more accurate control than the sliders and can be much faster than typing in the required value in numbers.



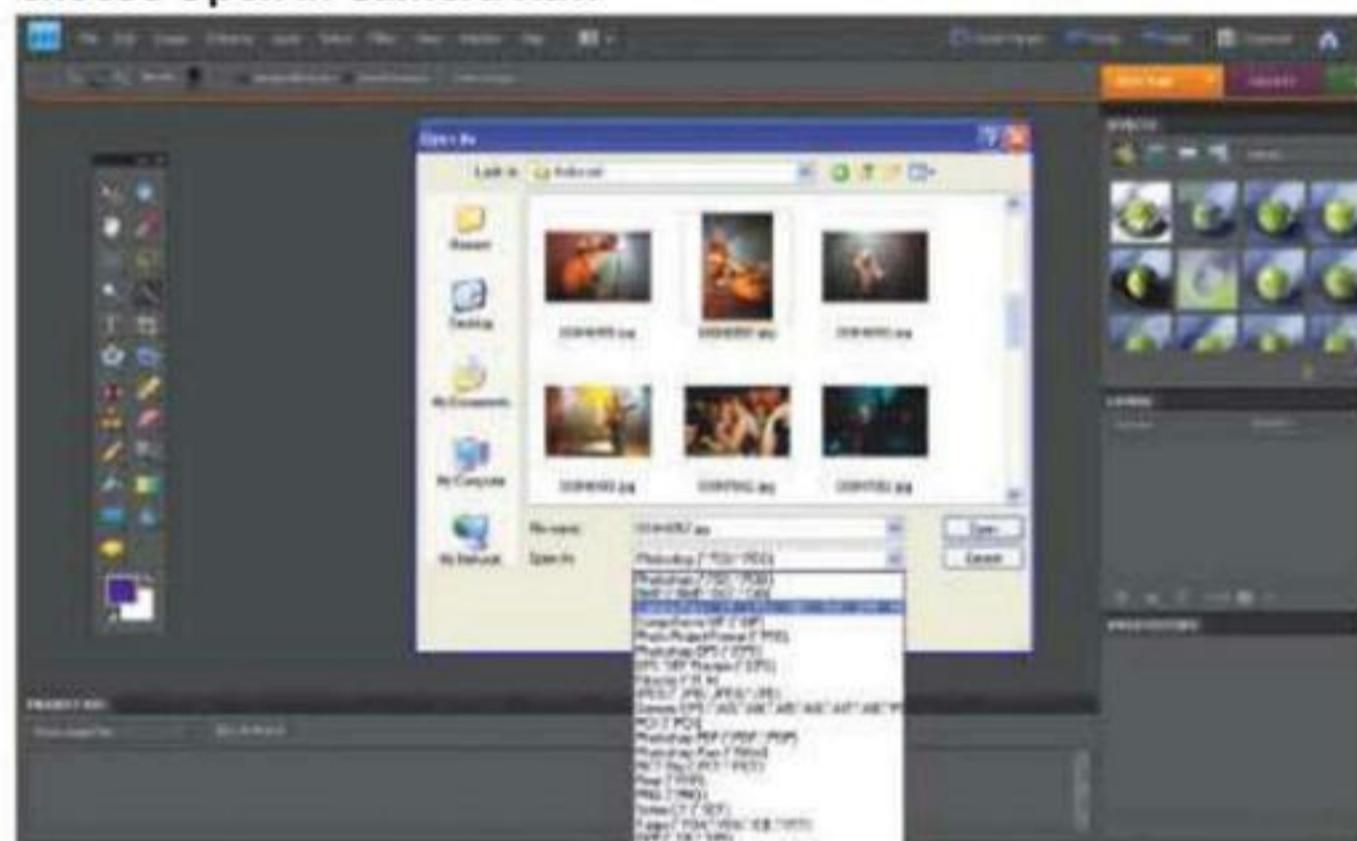
By clicking and dragging your mouse left to right next to the value box, you can quickly adjust the numerical value

## 25 CREATE A QUICK IMAGE FOR EMAIL

When sending pictures by email, you generally need to downscale your images to make the file size manageable. There are various ways to do this, either manually or using Photoshop's Save for Web option. However, one quick method is simply to make your image fill the screen and take a screen grab. First, turn off your rulers (Ctrl+R to toggle), choose Full Screen Mode (F key twice or View>Screen Mode>Full Screen Mode) and then take your screengrab (Print Screen on a PC or Cmd+Shift+3 on a Mac). Screengrabs on a PC go into the clipboard, so you will then need to create a new image (the size should default to Clipboard), paste the content and then save. Elements allows you to create a new file from the Clipboard, saving one step in the process. Mac users have an advantage in that screengrabs save automatically as PNG files. These can then be sent directly or converted to JPEG files (see Automate, tip 41).



Using Adobe Bridge, right click (Ctrl+Click) on a JPEG image and choose Open in Camera Raw



Using Photoshop Elements, choose Open As and change the file type to Camera Raw from the dropdown list



Once the image is open in Adobe Camera Raw, you can perform adjustments as you would with a raw file

## 26 EDIT JPEGS IN ACR FOR QUICK ADJUSTMENT

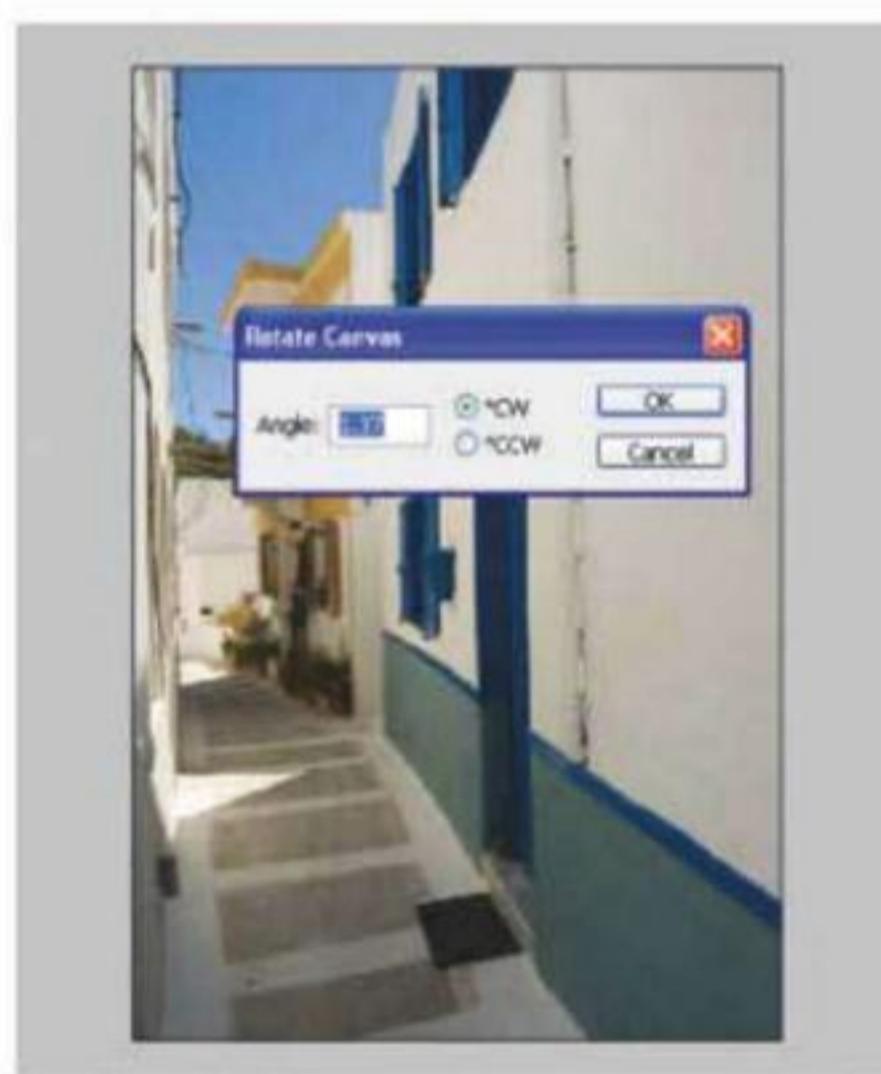
The Adobe Camera Raw (ACR) facility is designed so you can convert and edit raw files before opening them in Adobe Photoshop or Elements. ACR's ease of use means that making small adjustments to files is quicker than if performed in the main software, and now you can choose to use the ACR facility to adjust JPEGs. From Bridge, right click on the file you wish to open and select Open in Camera Raw from the list of options. Elements users should choose Open As from the File menu of the main editing screen and select Camera Raw as the file type from the dropdown menu. This will bring up the Camera Raw palette and allow you to control the JPEG file as you would a raw file. Control of the white balance via the dropper selection and slider, plus the exposure controls, make this a handy solution for quick edits.

## 27 VANISHING POINT USES

Adobe Photoshop's Vanishing Point may seem like one of the more advanced features, and so best left to designers, but it has some handy uses for photographers that can really save you editing time. The function lets you create a grid over your image to allow Photoshop to gauge the perspective in your shot. This is done by clicking on the four corners of a flat plane – such as a wall or floor that would otherwise be rectangular – and then, if needed, extending this out into a plane at right angles to this. Once Photoshop has this information, you can then use the palette to clone items at varying distances while maintaining the perspective. This is extremely handy for fence posts and trees, and once you get the hang of the process it can save you hours of careful cloning time.



**'Straightening your image, so horizons are level and verticals are perfect, is essential'**

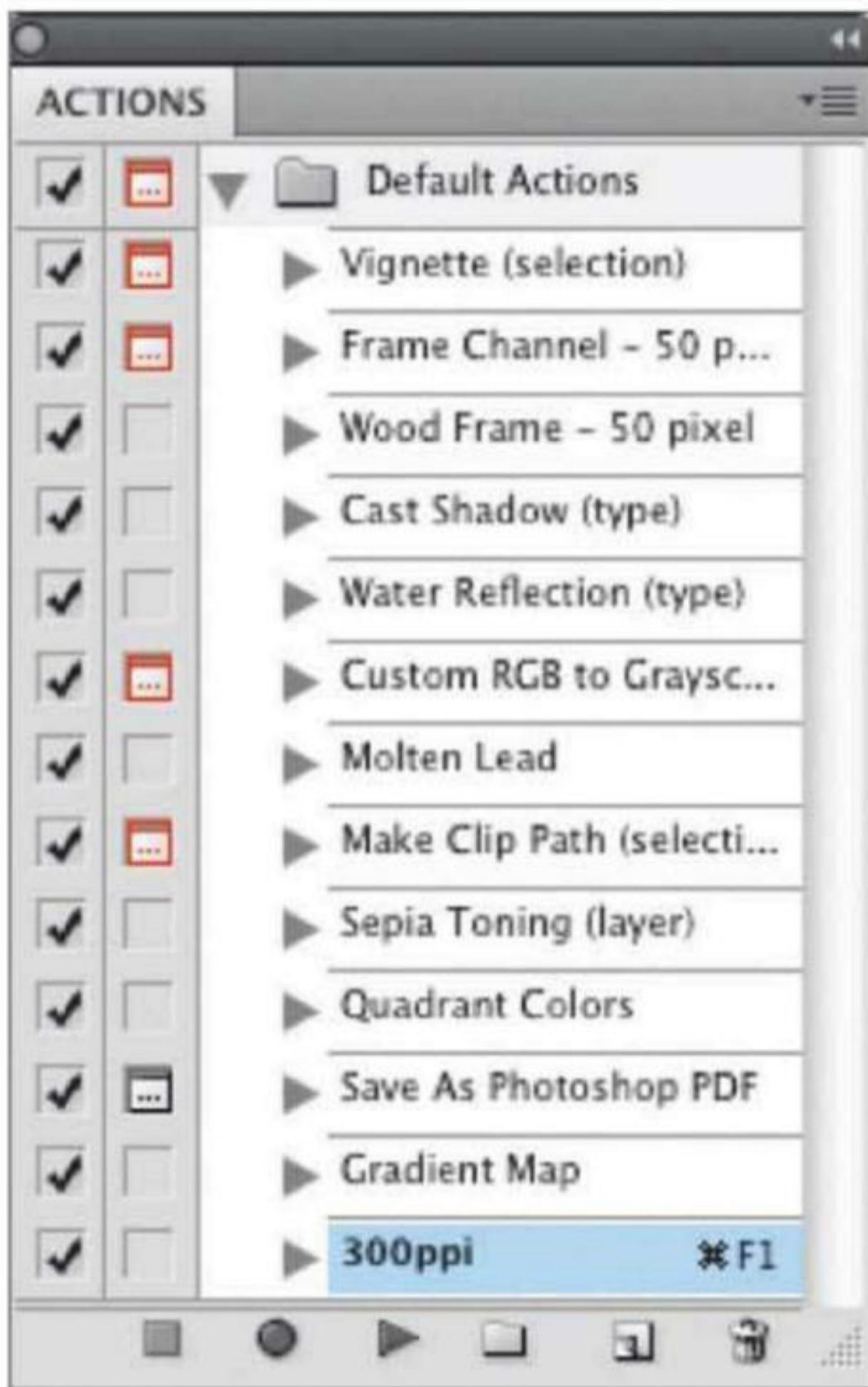


## 28 STRAIGHTEN WITH RULER

Straightening your image so that horizons are level and verticals are perfect is essential for a top-class photo. Adobe Photoshop and Elements offer a choice of two methods, but if your image has a clear vertical or horizontal line the use of the Ruler tool is generally the quickest solution. Select the Ruler from the tool bar (it sits behind the Eyedropper), and click and drag your line along the straight edge. Now go to Image>Rotate Canvas>Arbitrary from the menu bar. A value will already be in the box, based on the ruler measurement. Click OK and your scene should rotate to align your straight edge. Finally, use the Crop tool to remove any white areas around the image that have been created by the rotation.

You may think that this process will take longer than simply using the Crop tool, but with practice it can be much quicker.





# Actions

How to automate processes with Actions, plus some handy actions to create for yourself

**IF YOUR** Actions palette isn't showing, press Alt+F9 on the keyboard to display it. Now open up the sample image to which you will make the adjustments. At the bottom of the Actions palette select the Create New Actions icon (sheet of paper) and give your action a name, such as 'Save for Web'. As soon as you click OK, the action will start recording and you can perform all the adjustments to your chosen image. This includes saving it and closing the file, but remember that this is the location where it will be saved to every time, so it is best to save to a general output folder as a holding place from which you can move files. Note, though, that a stage of an action won't record if it doesn't affect the image you're working on, such as if you want to change the resolution to 300dpi but your image is already 300dpi. To ensure this stage is recorded, alter the resolution before

you start recording the action. Once you've finished, press the Stop icon at the bottom of the Actions palette (square icon). The actions can now be repeated by pressing the play button at the bottom of the Actions palette. Alternatively, you can batch process multiple files with your action by selecting File>Automate>Batch from the menu bar.

Automating processes with Actions is the ultimate time-saver, but it does require a little initial effort in order to set things up as you want them. The action process simply allows you to record a series of commands or adjustments as you make them to an image and then replay these on any other image you open. Within the Actions palette there are a number of preset actions you can try out, but to get the best out of this function you should consider recording some of your own.

## 29 SAVE FOR WEB

This is essential if you regularly upload or email images. The resolution you choose is up to you, but between 640x480 and 1280x1024 is recommended.

**[Start recording]**

- 1 Image>Mode>RGB
- 2 Image>Mode>8 Bits/Channel
- 3 Image>Image Size [set pixel dimensions to 800x600 and resolution to 72dpi with Resample Image box ticked]
- 4 File>Save for Web & Devices [select JPEG High preset from dropdown menu]
- 5 File>Save As [choose location, ideally a general folder on desktop]
- 6 Close image

**[Stop recording]**

## 30 CREATE A BORDER

This is a quick and simple way to present an image, whether displaying it online or printing it out. You can adjust the colours and thicknesses to your preference.

**[Start recording]**

- 1 Select>All
- 2 Select>Modify>Border [10 pixels]
- 3 Edit>Fill [choose contents as white]
- 4 Image>Canvas Size [tick Relative and select 10cm for each, with extension colour set to black]
- 5 File>Save As [choose general folder for save location]
- 6 Close Image

**[Stop recording]**

## 31 CROSS-PROCESS LOOK

Although not to everyone's taste, the cross-process look can quickly produce a dynamic-looking image. Once again, adjust the colours to your taste.

**[Start recording]**

- 1 Ctrl+M (open curves) [select the Red channel and create a gentle S curve]
- 2 [select the Green channel and make a similar S curve]
- 3 [select the Blue channel and make a reversed S curve]
- 4 [select RGB and give a slight S curve to increase contrast]
- 5 File>Save As [choose general folder location]
- 6 Close image

**[Stop recording]**

## 32 ADD SHARPENING

You may want to specify processes such as sharpening differently, depending on the shoot, but once you have your values for the first file you can quickly apply them to all your images by creating an action.

**[Start recording]**

- 1 Select Filter>Sharpen>Unsharp Mask from menu
- 2 [set values as required on palette, such as Amount 100, Radius 5, Threshold 2]
- 3 File>Save As [choose general folder location]
- 4 Close image

**[Stop recording]**

## 33 BLACK & WHITE CONVERSION

To create an effective black & white conversion requires more than a single click and is best achieved using the Channel Mixer or dedicated Black & White palette. Recording this as an action gives you this heightened control in one step.

### [Start recording]

- 1 Select Image>Adjustments>Black & White [adjust the sliders to the style of black & white you require]
- 2 Select Ctrl+L to bring up the Levels palette [adjust the handles to ensure the image contains a full range of tones, and the centre tone for contrast]
- 3 File>Save As [choose general folder location]
- 4 Close image

### [Stop recording]

## 34 POLAROID BORDER

You won't want to use this fun technique all the time, but it is still great to have it as an action.

### [Start recording]

- 1 File>Automate>Fit Image [change to 1200x1200 pixels]
- 2 Image>Canvas Size [change dimensions to 800x800 pixels]
- 3 Layer>Duplicate Layer
- 4 Image>Canvas Size [set to 900x900 pixels]
- 5 Image>Canvas Size [set height to 1100 pixels and anchor top middle square]
- 6 Select top layer then go to Layer>Layer Style>Inner Shadow [adjust size to around 40 pixels]
- 7 Select the background layer and then Filter>Texture>Texturizer from the menu [choose a scale of 50% and relief of 2]
- 8 Flatten image [Layer>Flatten Image]
- 9 Save As [choose general folder locations]
- 10 Close image

### [Stop recording]

## 35 CREATE A WATERMARK

The easiest way to protect against having your images copied is to add a watermark. This can be a subtle mark in the corner or something that fills the image.

### [Start recording]

- 1 Select Text tool from tool bar [choose a large font size and a white colour]
- 2 Type your watermark (either your name or simply 'copyrighted')
- 3 Adjust the font type to one you like (a simple Arial or Times is fine)
- 4 Select the Move tool from the palette then go to Select>Select All Layers
- 5 Now use Layer>Align>Horizontal Centres, then Vertical centres to place in the middle
- 6 Go to Select>Deselect Layers, then click on the Type layer in the layers palette
- 7 Hit Ctrl+T for Free Transform and holding the Shift+Alt keys, drag the corner out to the edge of the frame and press Enter to confirm
- 8 Reduce the opacity in the Layers palette to around 5%
- 9 Go to Layer>Flatten Image, then File>Save As [choose general folder location]
- 10 Close image

### [Stop recording]

## 36 OUTPUT TO PRINT

Most photographers will have a routine operation for their prints before they send them to print, whether it's via an inkjet printer or to an online print lab. So why not record it as an action and do it in one click?

### [Start recording]

- 1 Layer>Flatten Image
- 2 Image>Image Size [set resolution to 360ppi or add dimensions]
- 3 Ctrl+M to open Curves palette [make very slight S curve to boost contrast]
- 4 Filter>Sharpen>Unsharp Mask [add a small amount of sharpening]
- 5 File>Save As [choose general folder location or print folder]
- 6 Close image

### [Stop recording]

## 37 ADD PUNCH

Some advanced cameras produce quite flat images unless you adjust the colour settings. This is often best as it allows the files to maintain as much detail as possible. However, for quick editing you can create an action to give your images a bit of extra contrast and saturation.

### [Start recording]

- 1 Ctrl+M to open the Curves palette [create a slight S curve]
- 2 Image>Adjustments>Vibrance [add 10+ vibrancy]
- 3 Image>Adjustments>Shadows/Highlights [set 10% Shadows, 0% Highlights]
- 4 File>Save As [choose general folder]
- 5 Close image

### [Stop recording]

## 38 AUTO EVERYTHING

Photoshop and Elements contain various auto settings to get the most out of your image, and instead of searching around for them you can put them all into one action to fix your images.

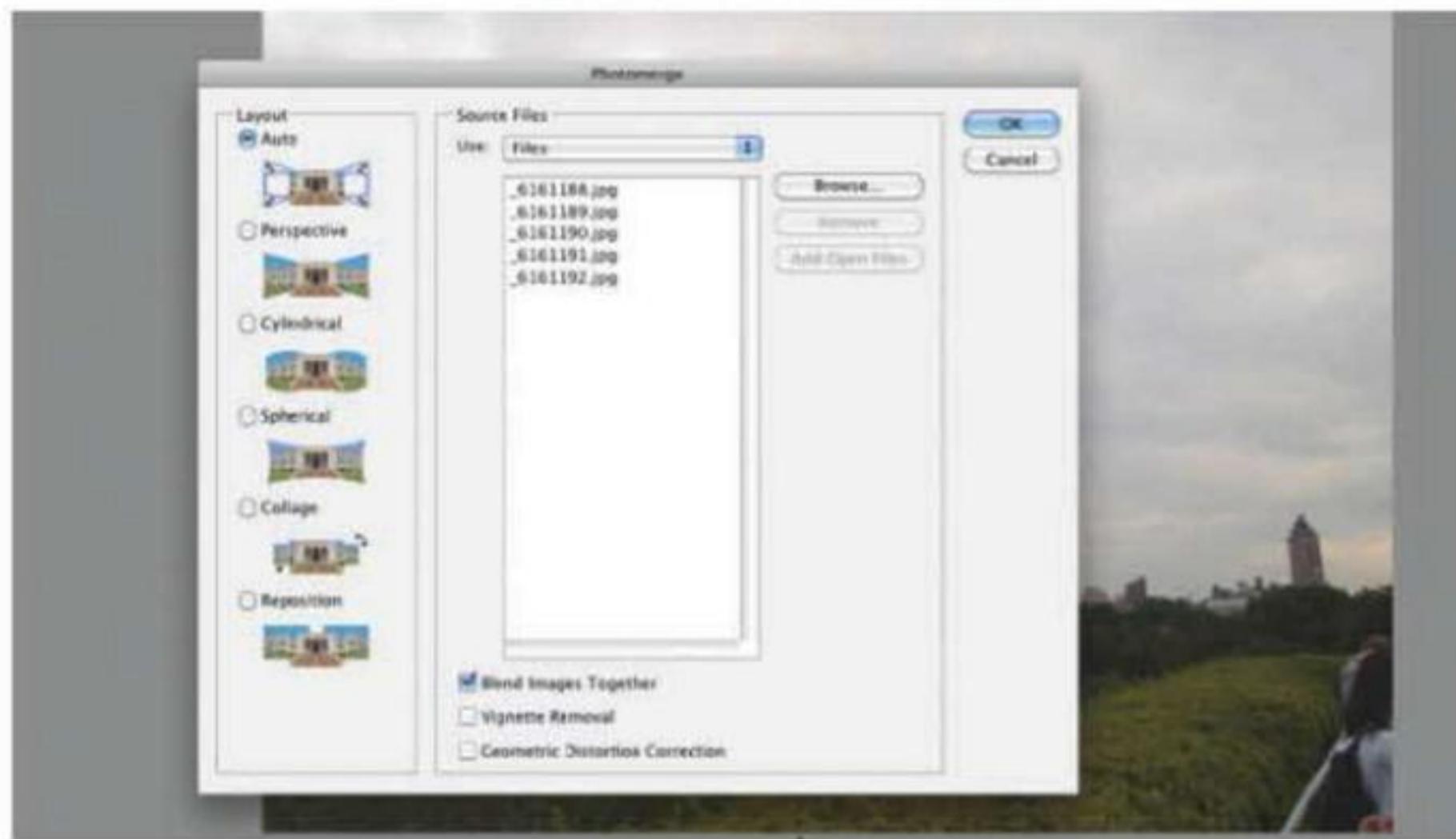
### [Start recording]

- 1 Image>Auto Tone
- 2 Image>Auto Contrast
- 3 Image>Auto Colour
- 4 Ctrl+L for the Levels palette and select the Auto button
- 5 File>Save As [choose general folder]
- 6 Close image

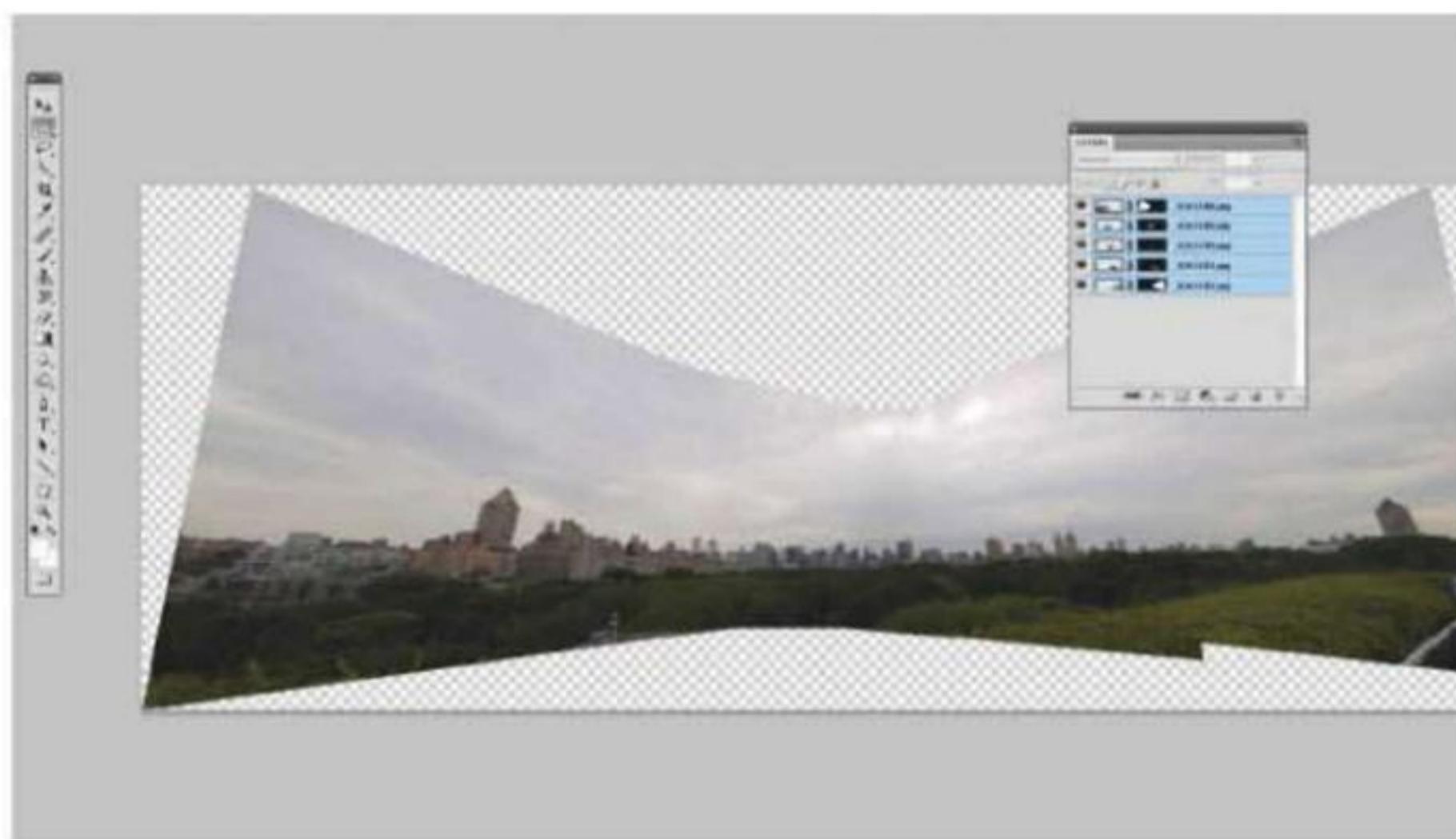
### [Stop recording]

## 39 CREATE DROPLETS

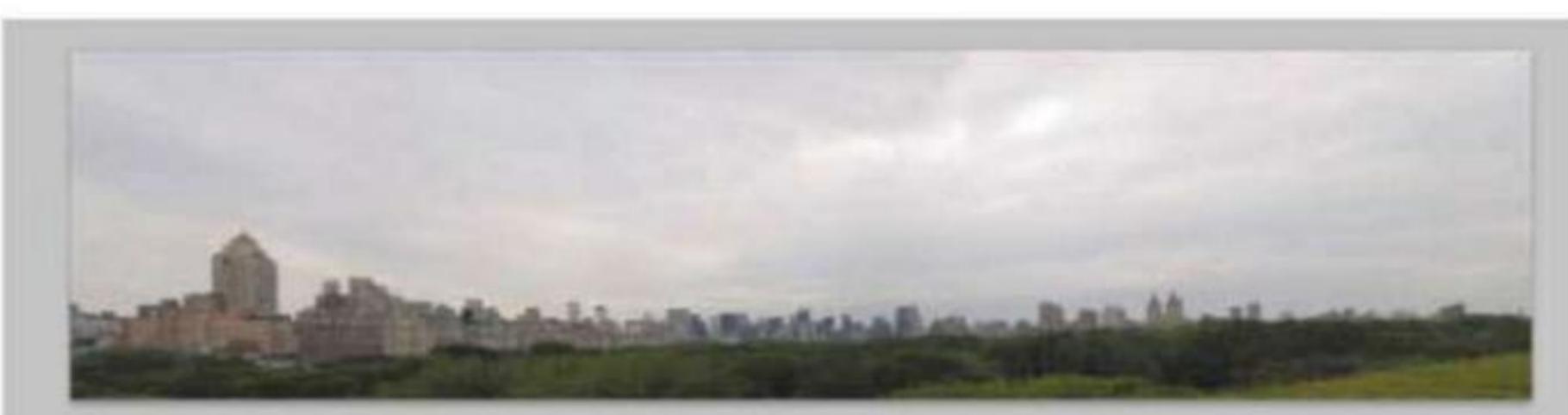
Batch processes are a way of running actions for large numbers of images and a droplet is a quick way to run a batch command. Once created, a droplet sits as an icon on your desktop. Then, to run files through the batch process, you simply drag and drop the files onto the droplet icon. For droplets it is essential to have a dedicated folder in which to save the completed files, which can be assigned during the action or when creating the droplet because, like a regular batch command, there is the option to override the action's saving process. To create your droplet, go to File>Automate>Create Droplet, then select where you want your droplet to be saved (normally your desktop), the action to use and then the Save option.



Select your images from the palette and then choose the method for combining them. The Auto option tends to give the best results



Once the images have been combined, you will need to flatten the layers and then crop the image to a regular shape



Using the Photomerge tool, you can produce a high-resolution stitched panorama in a matter of minutes

## 40 USING PHOTOMERGE TO STITCH PANORAMAS

The Photomerge tool in Photoshop is a very quick way of stitching difficult panorama images. Go to File>Automate>Photomerge and the displayed palette will allow you to choose a series of images from a folder or individually, and then you can choose your method of merging. The Auto option offers the most input from the software, and will adjust the perspective and mask sections of the image to create the best blend.

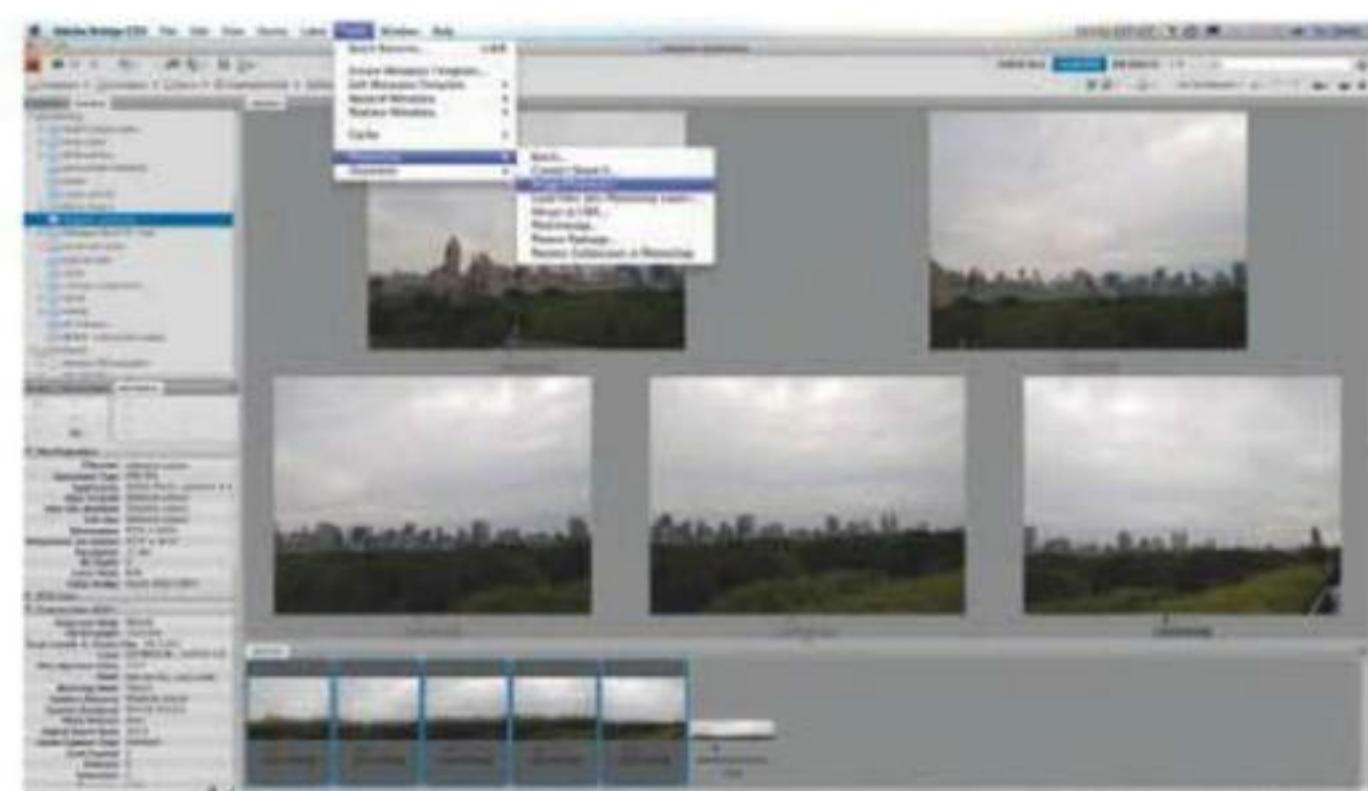
Photoshop Elements has six processes under its Photomerge umbrella, including Panorama, which works much like the Photoshop version. The others are: Photomerge Faces, which does much

like the Merge to HDR in Photoshop; Photomerge Group Shot, which allows you to pick the best faces from different images to create the perfect combination; Photomerge Scene Cleaner to combine images to remove moving objects, such as people; Photomerge Style Match, which takes the properties of one image into another; and a fun Photomerge Faces, which combines the features of two faces. Perhaps with the exception of the Faces process, all these Photomerge features are designed to save you time and, on the whole, they do a great job with little manual input needed.

**'Adobe Bridge, Photoshop's image organiser, allows you to perform many automated operations directly from its menus'**

## 41 AUTOMATE FROM BRIDGE (IMAGE PROCESSOR)

Adobe Bridge, Photoshop's image organiser, allows you to perform many automated operations directly from its menus. The Tools>Photoshop menu includes operations such as Photomerge, Batch and Contact Sheet, but perhaps the most useful is Image Processor. This process allows you to convert files and save them as JPEGs, TIFFs, PSDs, or a combination of any of these. You can also resize the image, limiting by pixel count. You can even Run Actions to the files and add copyright information. This is extremely handy for making web-sized images or quick JPEG versions of raw files.



Once you have selected your images in Bridge, the Image Processor tool allows you to quickly process and resize them



The Image Processor palette gives you the options to save into multiple formats, limit the pixel count and even Run Actions

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# Plug-ins

Third-party plug-in software can help you make short work of a number of image-editing tasks. Here are some of our favourite time-saving pieces of software

## 42 PICTURECODE NOISE NINJA PRO

Digital image noise is an unavoidable part of image editing and it can take time to reduce noise to an acceptable level. Available as a plug-in or standalone version, PictureCode's Noise Ninja Pro makes noise reduction far easier, and it produces excellent results compared to most standard raw-conversion software.

By using the metadata of an image, Noise Ninja knows exactly which camera an image was taken with and automatically applies a preset noise-reduction filter. If you aren't happy with the noise profiles supplied, you can even create your own for your camera or scanner.

Selective noise reduction is also available. This feature allows the noise reduction to be 'brushed' onto the image, allowing different levels of noise reduction in different areas. This means that heavy noise reduction can be used in areas with little detail, such as the sky, but less reduction can be used in detailed areas so the detail is maintained.

Noise Ninja Pro costs \$79.95 (about £49) for the plug-in and standalone versions ([www.picturecode.com](http://www.picturecode.com)). A trial version is also available, although images are watermarked with a grid pattern so are unusable.

## 43 HDRSOFT PHOTOMATIX PRO

Photomatix is the industry's leading name for high dynamic range creation and it allows you to fine-tune your HDR effects to produce something that is as natural – or as wild – as you want. The software is quick to use, and although similar effects are now available in Photoshop many professionals prefer the control that Photomatix offers. Photomatix Pro is a standalone program, but it can be used as a plug-in with Adobe Lightroom, Apple Aperture and Adobe Photoshop, with prices from \$99 (about £60). A Light version (\$39/£24) and a Tone Mapping (\$79/£48) plug-in are also available, but offer less control. Visit [www.hdrsoft.com](http://www.hdrsoft.com).

**'Photomatix allows you fine-tune your high dynamic range effects to produce something as natural – or as wild – as you want'**

## 46 DXO FILMPACK 3

FilmPack 3 works as a plug-in or a standalone program and features up to 60 film effects, including popular looks from Fujifilm, Kodak, Ilford and Agfa, in both colour and black & white. There are colour filter effects, cross-processed Kodak and Fujifilm versions, toning and the ability to customise your own look with film grain, vignetting and colour controls. Once you have chosen your effect or film type, you can batch process your images to save even more time. There are two versions of the software, called Essential and Expert, with the Essential version featuring a reduced list of presets and lacking the manual controls. The Essential version costs £69, while the Expert version costs £99 from [www.dxo.com](http://www.dxo.com).

Using the colour film presets with a split screen to show the before and after effects

Sepia toning on top of a black & white preset, along with the manual adjustment controls



## 44 ONONE PHOTOTOOLS 2.6 FREE EDITION

PhotoTools 2.6 Free Edition is essentially a light version of OnOne's full PhotoTools 2.6 software, but it provides 26 quick image effects designed for photographers. Effects can be stacked and combined or applied selectively, using masking brushes and blending tools. The full version costs \$99.95 (about £61). Both the free and full versions work as plug-ins for Photoshop and have integration for Lightroom and Aperture. Visit [www.ononesoftware.com/products/phototools-free](http://www.ononesoftware.com/products/phototools-free).



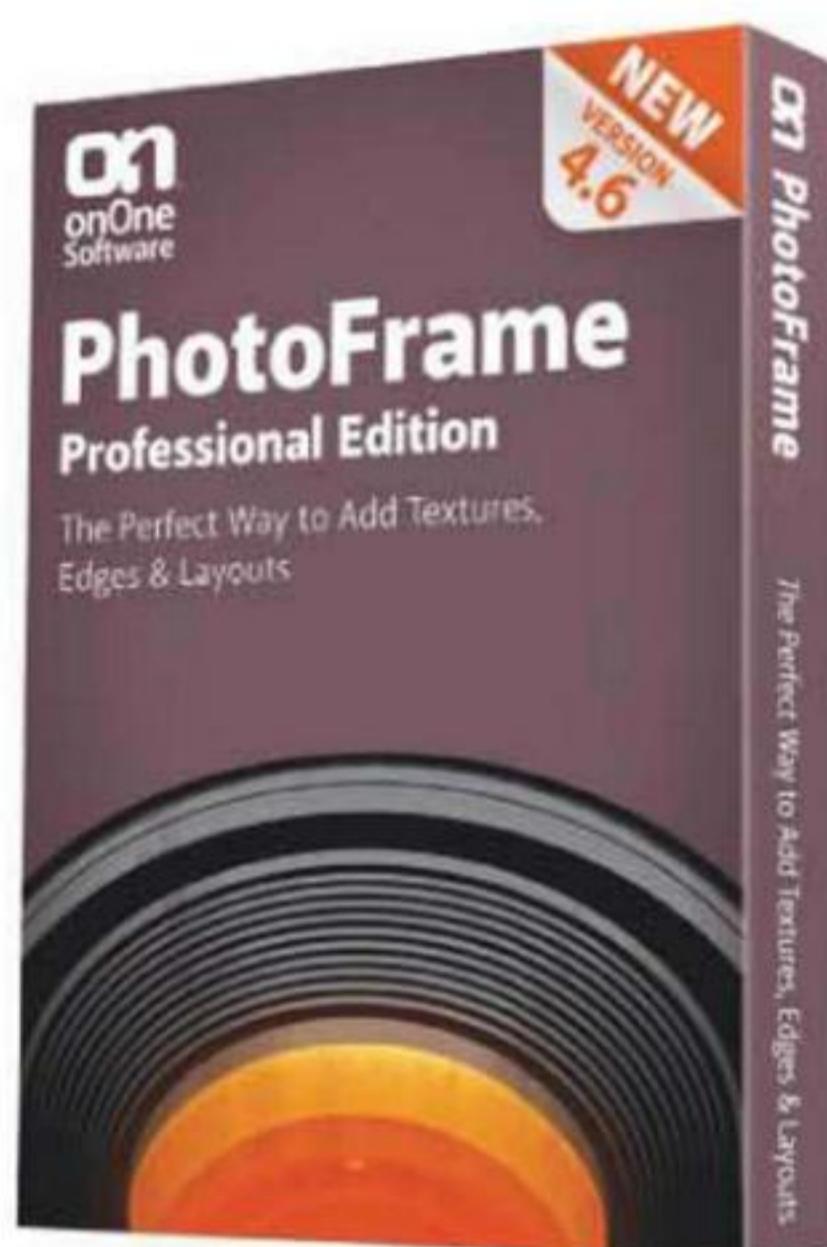
If you're looking for speed, PhotoTools 2.6 Free Edition contains all you need to get some great image effects

## 45 ONONE PHOTOFRAME 4.6

Creating frames for your images can add a great finishing touch and make them stand out. However, producing high-quality unique frames can be a time-consuming task. The solution is OnOne Software's PhotoFrame 4.6 software.

The software has more than 1,000 different designs of borders, backgrounds and adornments to enhance your images. The effects can be used on their own, or they can be combined and layered together to create your own unique border effects. Slight variations on the different designs make it easy for borders to look as similar or as individual as you like. Once you have created your border effects, the styles can be saved as presets and applied to your images again and again.

PhotoFrame 4.6 works as a plug-in in Adobe Photoshop, Lightroom, Elements and Apple Aperture, or it can be used as a standalone piece of software. The full version of the software costs \$99.95 (about £61) from [www.ononesoftware.com](http://www.ononesoftware.com). A 30-day trial version is also available.



## 47 EPP PTLENS

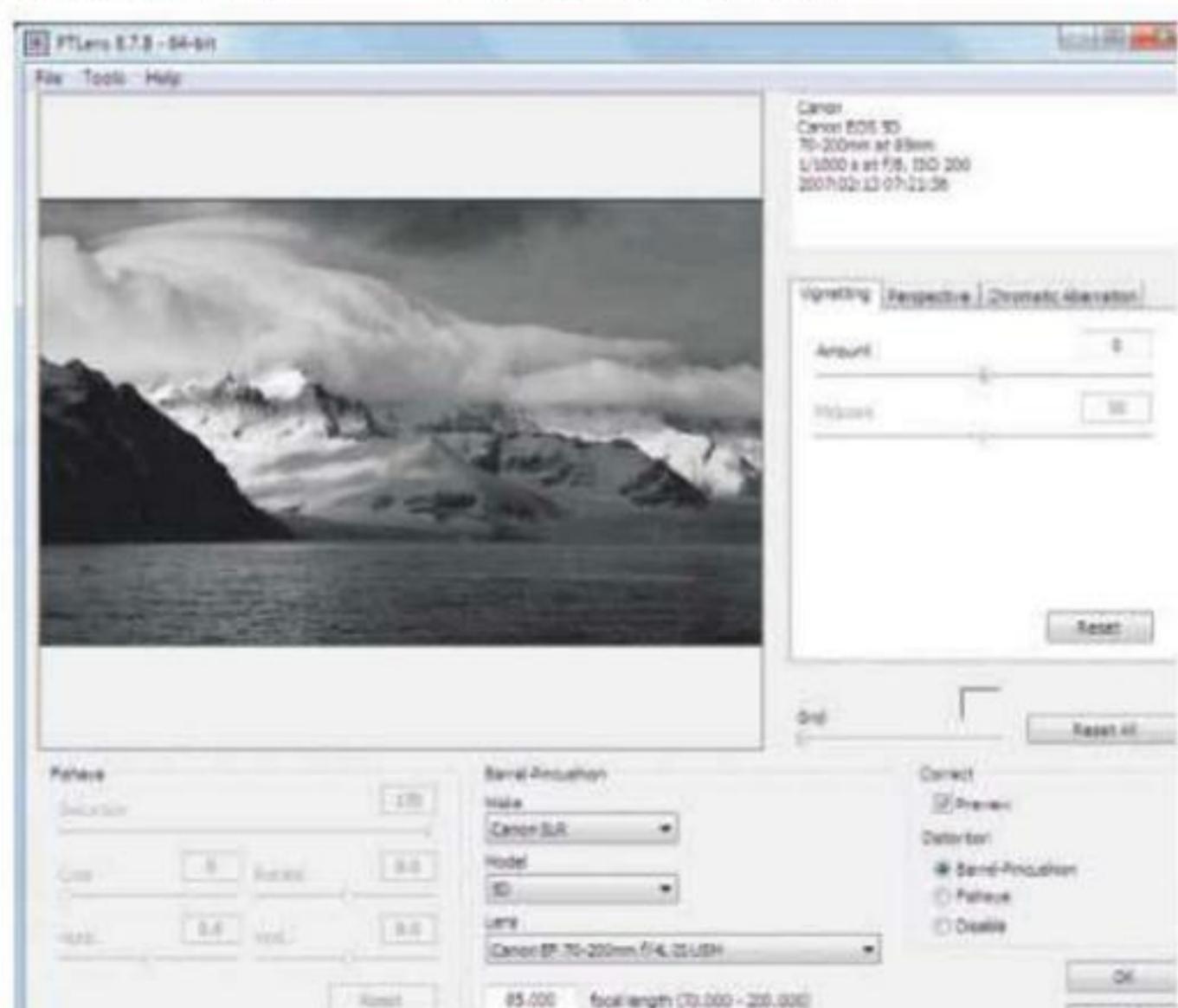
PTLens is a lens-distortion correction tool from Epaperexpress (EPP) that works as either a standalone program or as a Photoshop plug-in, and corrects chromatic aberrations, barrelling, pincushioning and perspective distortion in your images. Using an image's Exif data, PTLens can even correct lens distortions automatically.

Most popular lenses and cameras are

supported, and the program is updated regularly. You can even send the software's creator a set of images (instructions are provided) for profiling your lens if it isn't currently in the library.

The batch-processing option is particularly useful, and when used as a plug-in you can take advantage of Photoshop's full file support, including 16-bit raw and TIFF files.

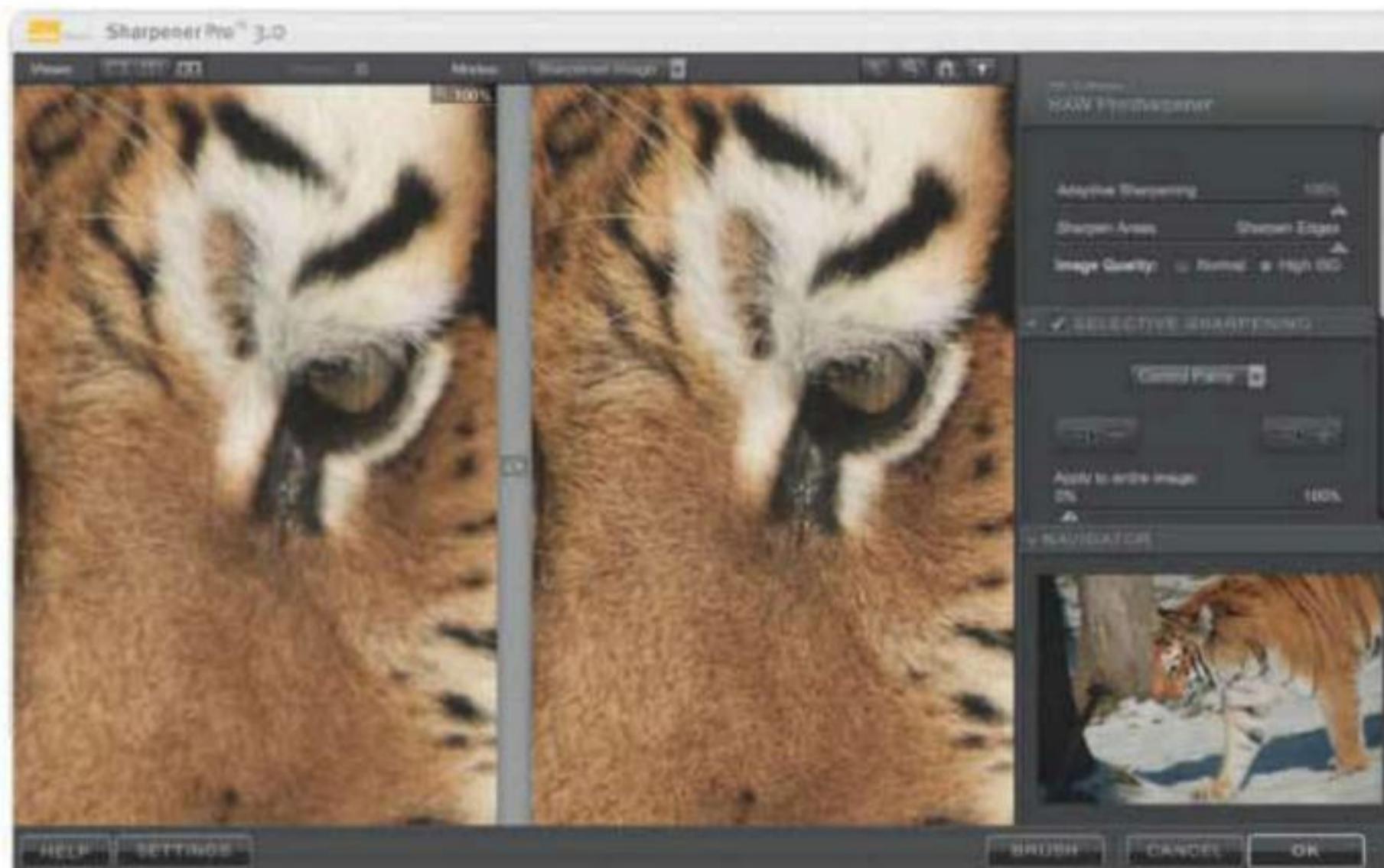
A trial version allows you to process up to ten images, while the full version costs \$25 (around £15). Visit <http://epaperpress.com/ptlens>.



The simple palette of PTLEns provides automatic or manual correction

# Output

Once you have finished your editing, these final steps will ensure that your images are presented exactly how they should look without spending hours on them

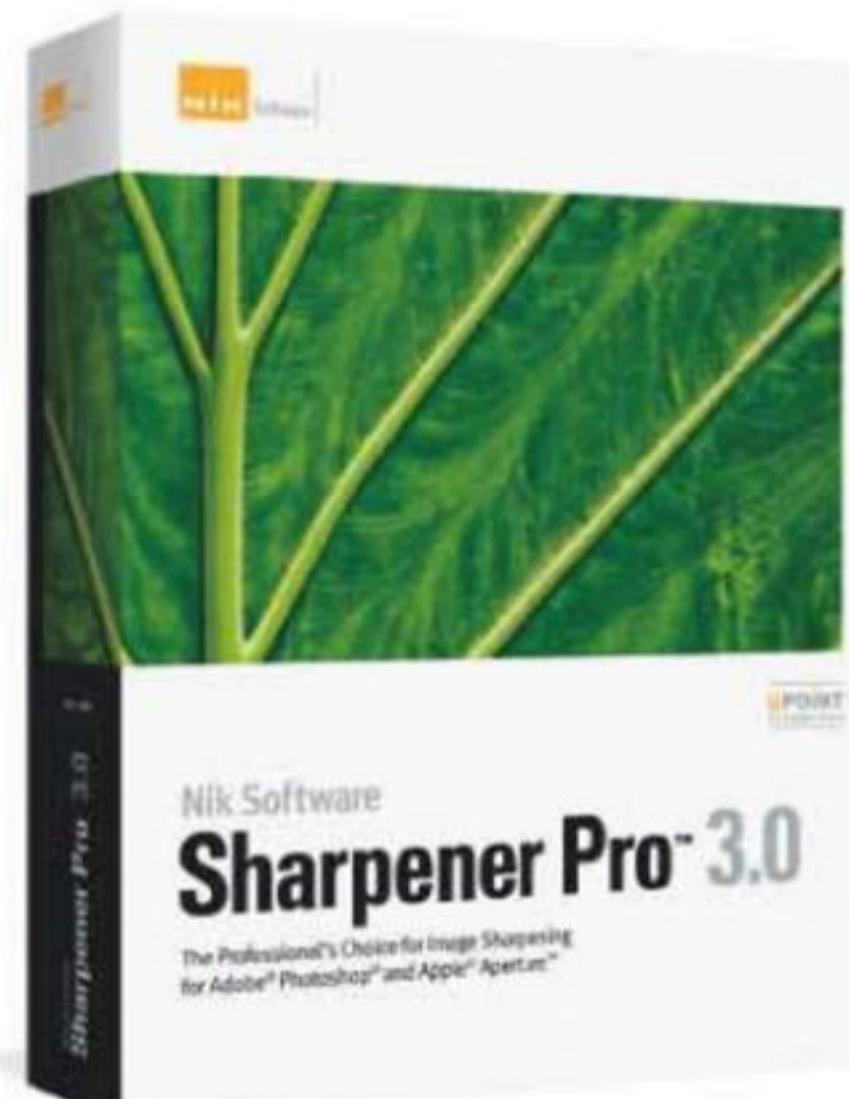


## 48 EASIER SHARPENING

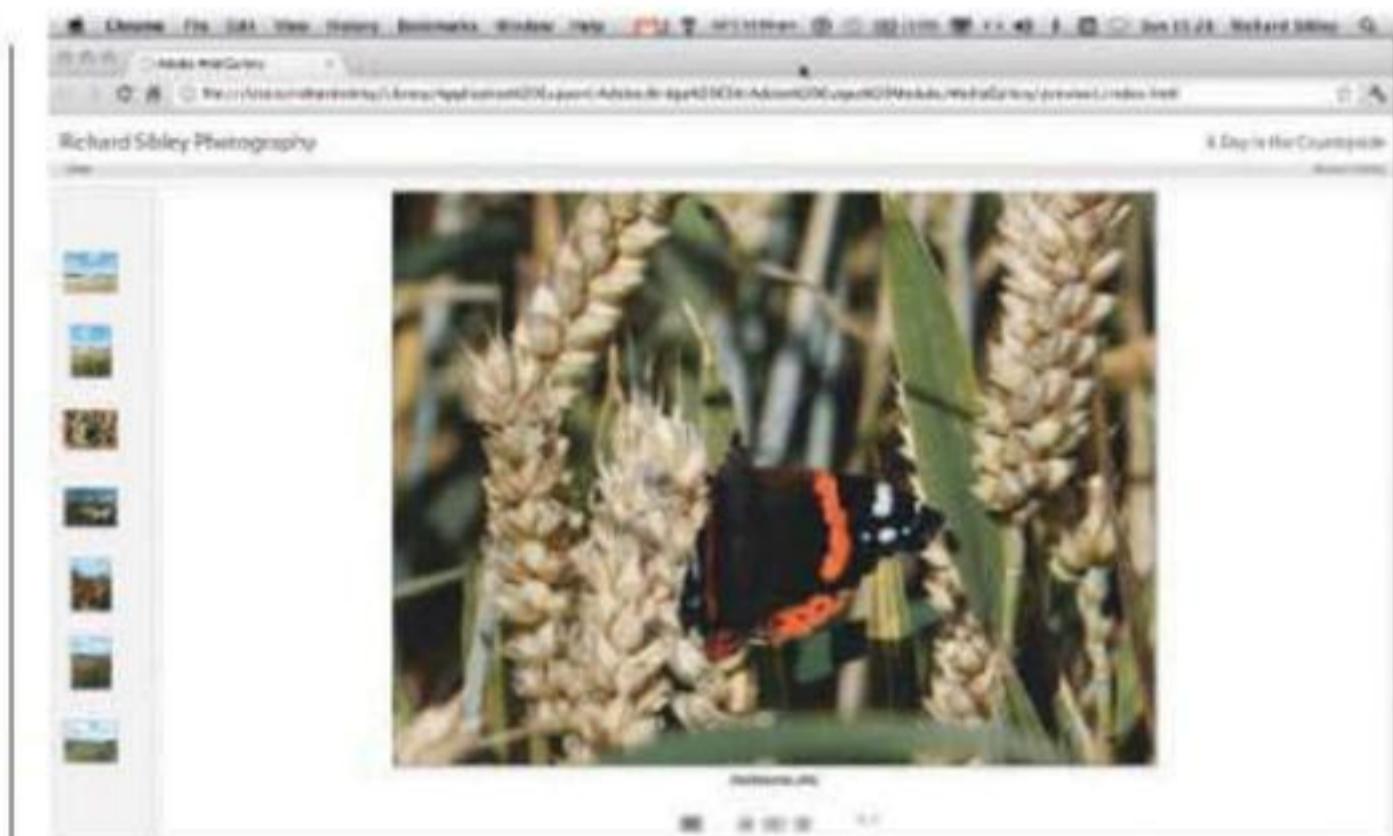
Selectively sharpening images can help to make certain subjects stand out, but it can be a complicated and time-consuming process that involves the use of different layers and careful blending. Nik Software Sharpener Pro ([www.niksoftware.com](http://www.niksoftware.com)) simplifies the task of sharpening specific areas of an image. The software uses the same U Point technology found in other Nik software, including Nikon's Capture NX2.

As well as selective sharpening, Nik Sharpener Pro can also perform output sharpening, based on how the image will be viewed. The software applies sharpening based on whether the image is to be viewed on a screen or whether it is to be printed. Also, the level of sharpening applied is dependent on the size of the image.

Sharpener Pro works as a plug-in for Adobe Photoshop, Elements and Lightroom,



or as a standalone piece of software. A 15-day trial version is also available. Visit Colour Confidence at <https://shop.colourconfidence.com>, price £143.83.



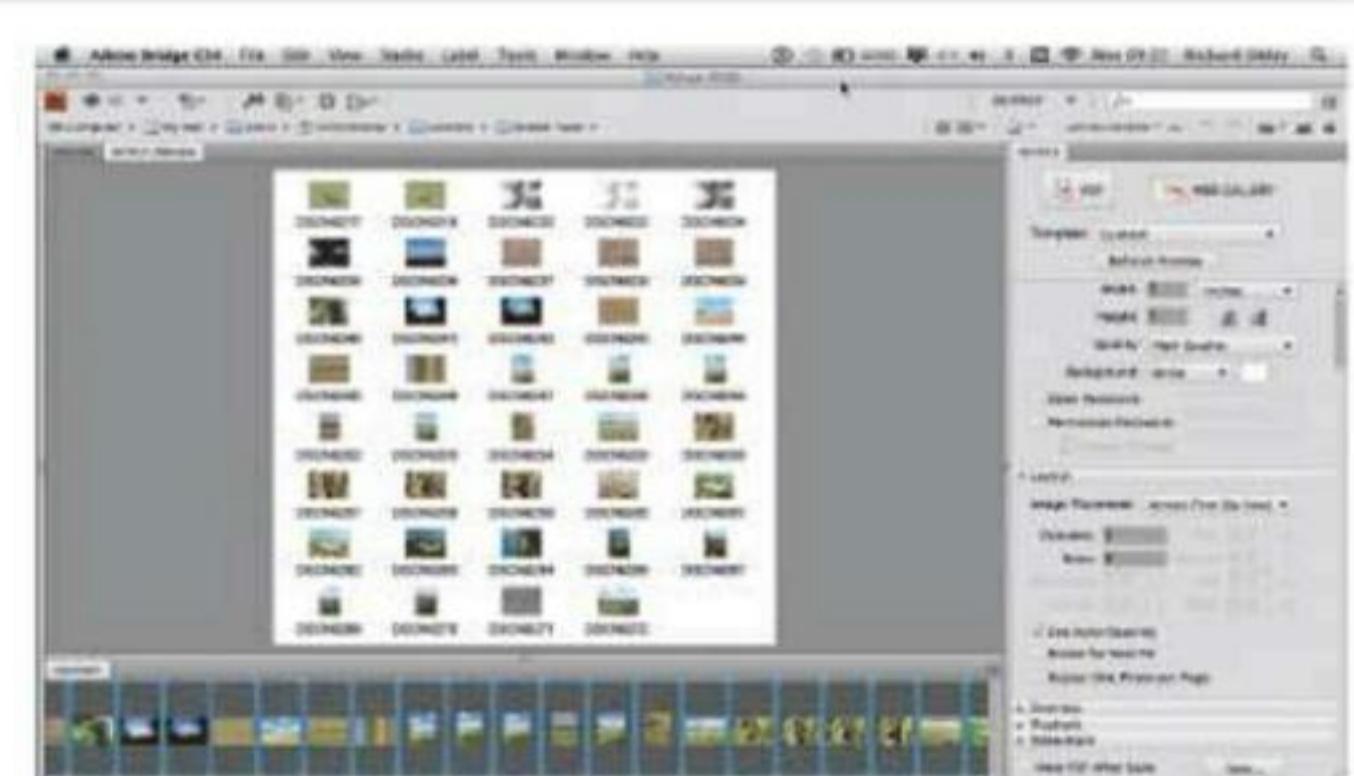
You can create a professional-looking web gallery in minutes, straight from your editing software

## 49 CREATING A QUICK WEB GALLERY

There are a number of ways to share your images online, and while sites such as Flickr ([www.flickr.com](http://www.flickr.com)) are great resources, having your own personal web gallery is great way of showing your images to the world. Thankfully, the days of having to learn how to use complex website design software is over, and online services such as Clickpic ([www.clickpic.com](http://www.clickpic.com)) make it easy to create your own websites for an annual fee. However, most image-editing programs, including Adobe Photoshop, Lightroom, Elements and even Bridge, also have the facility to create simple web galleries – and they are very simple to use.

In Photoshop Elements, select the images you wish to display in your web gallery and then click on the Share tab. Select the Online Album option and fill in the various details, such as the output name and the various template options. If you already have a web space provider you can fill in the relevant FTP and password details to upload them to your gallery. If you don't have web space, the web gallery can be saved to your hard drive for uploading at a later date.

In Photoshop, the web gallery creation features can be found by selecting File>Automate>Web Photo Gallery or in Bridge select Window>Workspace>Output and then select Web Gallery on the Output dialog box. Lightroom has its web gallery creation tools under the Web tab.



Making an index sheet of your images for a CD cover is a good way of staying organised

## 50 CONTACT INDEX SHEETS

You may think there is little point in creating a thumbnail contact sheet of your pictures, but the humble index sheet is still extremely useful when it comes to cataloguing your photos. If you back up your images to CD or DVD, a thumbnail sheet can be made for the cover of the disc so you can see which set of images it contains. Also, many photographers prefer looking at a printed sheet of photographs to help them decide which ones to print.

All good image-editing software, including all the Adobe Photoshop products, ACDSee, Apple Aperture and Corel PaintShop Photo Pro, allow a page to be printed with multiple images. In Photoshop, select File>Automate>Contact Sheet and then choose your images and a suitable layout. Photoshop Elements allows contact sheets to be created via the Create Module, but first you must select the images you wish to print in the organiser. Once selected, click on the Create module and choose the size of your contact sheet and select a suitable layout. To create a CD index print, select a size of 5x5in, which should fit most CD cases.

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